

# The School Musician



Bass Drum  
and Cymbals

How to Light a  
Night-Game Band

Bob Crosby's  
"High School"  
Dance Band

*School Music News*

76 PICTURES

The Most  
Widely Read  
School Music Magazine  
Published

OCTOBER  
1938

Jack Krueger  
Westport High School  
Kansas City, Missouri  
First Division, Trombone  
1937-'38 Region 9 Contest  
See Who's Who

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compiled and edited by

**ALBERT E. WIER**

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To Paul Van Bodegraven go acclamations for his fine work at Port Washington, New York. A graduate of Oberlin conservatory of music with a master's degree from New York university, Mr. Van Bodegraven has an enviable record of successes with high school music groups. Before going to Port Washington in 1932, he spent two years in a combined position in Jacksonville, Illinois, teaching at MacMurray college, Illinois college and the public schools. Since 1934 both his band and his orchestra have rated first division in state competition, and for the last three of these years, these groups have received national ratings of superior. His a cappella choir was the only group in Class B to be ranked topmost at the state festival of 1938. In addition to his work with high school young people he is directing the chorus at Adelphi college this year. He is the author of "Organizing a School Band", and "A Clarinet Method for Very Young Players." For a hobby and a sport, Mr. Van Bodegraven enjoys reading and he plays a good game of tennis. His pet peeves are gum chewers and whistlers.



# The School Musician

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## CONTENTS

|   |       |
|---|-------|
| We Are Making America Musical.<br>Paul Van Bodegraven.....                              | 4     |
| Chamber Music with the Electric Organ.<br>By James R. Gillette.....                     | 6     |
| New horizons for high school instrumental groups.                                       |       |
| Proviso's Challenging Record.....   | 9     |
| Presenting the high school with the alleged greatest number of first division awards.   |       |
| How to Light a Night-game Band.<br>By Glenn Cliffe Bainum.....                          | 10    |
| Football Band illumination technique explained.   |       |
| We Have a System For It,<br>By Samuel S. Fain.....                                      | 14    |
| The instrumental department of Wells high school, Chicago, has its own government.      |       |
| Marimbas! We Make Our Own.<br>By Howard A. Greene.....                                  | 15    |
| A novel method for pre-band instruction.  |       |
| When the Student Takes the Podium.<br>By H. E. Nutt.....                                | 16    |
| A cross-examination of the amateur director.  |       |
| Camp Reminiscences.<br>By John J. Alden.....  | 17    |
| Interlochen in 1930.  |       |
| Bob Crosby's "High School" Dance Band.....  | 18    |
| How the "Bobcats" have cashed in on their high school music studies.                    |       |
| Bass Drum.<br>By Ben Fleming.....   | 20    |
| One of the few instructive articles written about this easy, but difficult, instrument. |       |
| 1939 National Orchestra Contest List.....   | 21    |
| The Fundams of Twirling.<br>By Virginia Page Nutt.....                                  | 22    |
| Introducing Mrs. Nutt in the first of a series of twirling specialties.                 |       |
| School Music News.....  | 23-30 |
| Know Your Saxophone.....  | 37    |
| Who's Who—Jack Krueger.....   | 38    |
| Your Trombone Questions Answered.....   | 39    |
| Warmelin School of Woodwinds.....   | 41    |
| A. B. A. Forum.....   | 43    |
| The Violin.....   | 44    |
| School Dance Bands.....   | 45    |
| "The Back Parlor".....  | 47    |
| Trade Winds.....  | 48    |
| Your 3,000 Mile Bargain Counter.....  | 49-50 |

## An Advertiser Says:

It is my personal opinion, Gentlemen, that The SCHOOL MUSICIAN is the most outstanding and popular magazine published for the instrumental school music field. There is, furthermore, one psychological fact that I would like to mention.

If you go into the school bandmaster's office you will find that almost invariably, he has a complete, orderly file of SCHOOL MUSICIAN back issues. Often they are much worn from frequent reference but the file is highly valued and protected. Many school music directors on whom I call, have their copies bound yearly and these books are regarded as a valuable unit of the school's reference library.

This retention value which your magazine enjoys is a very important feature, not only to the advertiser, but also to the reader, himself. Needless, to say, I cast my vote for The SCHOOL MUSICIAN. E. O., New York City.

## A Subscriber Writes:

The wonderfully interesting articles in The SCHOOL MUSICIAN are so instructive and helpful that I eagerly await each new issue. These articles, and your "Q. and A." departments, are equally instructive to the teachers and the pupils. I keep and re-read the issues over and over and the whole family enjoys them, too. I got some binders and now have three treasured volumes of SCHOOL MUSICIANS. I subscribed when I entered the band and I have certainly had a great deal of help from your magazine. W. C. R. San Antonio, Texas.

THIS VALUABLE  
HALF PAGE AD  
SPACE FOR SALE!



Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1878. Published monthly except July and August by the School Musician Publishing Co. Subscription Rates: One year, Domestic, \$1.00. Foreign countries, \$1.50. Single copies, 15c.



On the concert stage the Gillette ensemble presents a most classical professional appearance. Their audience is won to them before they sound a note, and the program unfolds with continued surprise exaltations beyond the hope of the seasoned concert goer.

# Chamber Music

## With the Electric Organ

Intrigued by the comparatively unexplored and unexploited field of chamber music, James Robert Gillette, for many years a member of the Music Department of Carleton College and one of America's prominent educators, organized a chamber orchestra from among his pupils, supplemented by recent graduates of the Eastman School of Music. With this ensemble he made a concert tour that extended through twenty-six states. His experiences on the tour and the knowledge he derived should be of interest to all music educators, school band and orchestra musicians.

● WE WERE ALL PRETTY MUCH EXCITED that morning in October, 1937, when we set out on our musical odyssey; and I was more excited than any of the others. Here we were, about to do the thing that I had wanted to do for a long time, that I had dreamed of and planned till the idea had become almost an obsession. Every detail had been thought out very carefully; indeed, I had scarcely thought of anything else for months, and the past two weeks had been ab-

sorbed by intensive preparation. Now the actual realization was about to begin, and I found my hands trembling and my voice nervous as I made the final check-up.

I had been directing bands and orchestras for a great many years and had made numerous tours as conductor of the Carleton college band. That had come to be a matter of routine. Now, I was doing something new. If I did it well, the undertaking would be a source of great personal satis-

faction and the results might be important. If the venture were unlucky, the disappointment would be a bitter one.

Drawn up at the curb in front of my studio were two sedans and a trailer, and the members of my chamber orchestra were taking their places in the cars after stowing their instruments. That night we were to play our first concert in Rochester, Minnesota. Beyond that stretched an itinerary that would take us thousands of miles.

Now I must tell you about my chamber orchestra, how the plan came about, and how we happened to be making the tour.

Chamber music had interested me for many years. In my teaching at Carleton college it had been necessary for me to get acquainted with ensemble music of types and periods, and in the course of my exploration of musical literature I had been fascinated by the beauty of many works which I had never heard performed. When I came upon a score by Bach or Mozart that had been left among for-

**B y J a m e s R . G i l l e t t e**

gotten tomes, it was like unearthing an exquisite bit of sculpture from the lava of a buried ancient city.

During the past many years most attention has been given to works for large symphony orchestras. Most effort has been devoted toward grandeur, toward the development of more and more complex ensembles. The tendency has been to submerge the individual instruments and the individual players in an ocean of musical tone. Size and volume have become fetishes. In many instances works originally written for small orchestra have been transcribed for organizations of symphonic proportions and in some cases the results have been admirable. Dr. Stokowski and Dr. Stock have made some beautiful and effective arrangements of this sort. But where arrangements have been made it has always seemed to me that the character of the score was changed, and for myself the original was preferable. The transformation of chamber music into symphonic literature is comparable to the changing of a delicately painted miniature into a tremendous mural decoration or the changing of a Tenagra figurine into a monument as big as the Statue of Liberty. The delicacy of line, the intimacy of character is inevitably lost in the transformation. The master strokes of the creator are invariably sacrificed in any reproduction where the work is made to serve a radically different function.

I began to dream of a chamber orchestra that would perform this eloquent and little-known literature as nearly as possible in the way that the composers intended. I had heard it only in my mind's ear as I perused the scores, and I wanted to hear it in actual performance, so the desire was largely one of personal satisfaction. But I felt sure that music lovers in general would welcome this recovered treasure of music, once it was brought to them.

Where to get the players was the first problem. In my classes at Carleton College were several im-

It was a strange adventuresome emotion that animated this courageous ensemble that morning in October when they started out from Northfield, Minnesota, on the first link of their new historic concert tour. Instruments were stored in the trailer. The group traveled economically but in comfort.



Mr. Gillette

aginative and very capable young musicians, to whom I broached the idea. They were enthusiastic, so in them I had close at hand a nucleus from which to start. Then I wrote to Dr. Howard Hanson, director of the Eastman School of Music, about my idea. He fell heartily in accord with the plan and suggested some young graduates from his school for the chairs I had not recruited from Carleton.

None of the players was more than twenty-five years old, so they had the plasticity which was needed to develop an effective group for the undertaking. I corresponded at length with those whom Dr. Hanson had recommended, and at last we gathered at Carleton college for the rehearsals.

Our personnel included the following: Eleanor Mitchel, flute; Dorothy Halfpaw, oboe; Claire Schmuckel, clarinet; Violet Johnson, bassoon;

Frederick Schwab, French horn; Lorraine Martineau, violin; Charl Couch, violin; Virginia Entaminger, viola; Elizabeth Hill, cello; Erling Nordberg, string bass. I myself would play the Hammond electric organ which had been added to the original scoring.

In preliminary experiments with chamber groups gathered at the college I had found the scoring a bit too thin for the auditoriums of the size in which we should have to play. If we appreciably increased the number of instruments I knew we should lose the clarity of delineation which each instrument must have in chamber music. No matter how skilled the players, you simply can't make three flutists or three clarinetists play as one. There is always a slight deviation. The electric organ solved the problem. By rearranging the piano score for the organ the requisite "body" was achieved in the ensemble, yet the individuality of the other instruments was preserved, and the original effect was not lost.

At first I had misgivings about making any change whatever in the original score, because it seemed presumptuous and because of my aversion for transcription. But the attainment of the musical idea was the important thing, and it seemed that we came closer to it by taking this mild liberty and I do not think Bach or Mozart would have objected. The living composers whose works we played commended the idea.

It was really a miracle what the electric organ contributed. It was so inconspicuous to those hearing the ensemble for the first time, yet it gave each instrument the support it required. Without altering the original contour or complexion of the music,





the organ gave stamina to the ensemble. With a pipe organ we never could have blended the tone with the other instruments so that the organ seemed anything but a voice apart from the rest. But we could place the speaker cabinets of the electric organ so that it fitted into the ensemble as neatly as the strings. The electric organ was a treasure to us. Its virtually infinite variety of tone colors, its ultra-sensitive dynamic control and instantaneous action were invaluable assets and its portability a great boon. The musicians all agreed with me that it should take its place amongst us.

It seemed a bit strange, this combination of the very old with the very new; but perhaps not stranger than throwing an electric light on a bit of delicate carving tucked away in an obscure spot where it could not show in its full beauty without the aid of modern invention. For us, modern science served ancient art; and in my opinion and that of eminent musicians with whom I've discussed it, served nobly.

We had decided to play the *Simfonía* in B Flat, by Johannes Christian Bach, son of Johannes Sebastian, and the *Overture* in B Flat, by Mozart.

Ours was the distinction of introducing the latter work at its American premiere, for it had been discovered in Paris only in 1937. A friend of mine there, one of the many with whom I had discussed the chamber orchestra while it was yet an idea in my mind, had promptly sent us the score and we found it enchanting.

Because our first violinist, Lorraine Martineau, was so fine and because we thought it well to lighten the first half of the program we included the *Andante* and *Rondo* from Lalo's *Symphonic Espagnole* which was comparatively familiar. The latter part of the program consisted of Walter Niemann's *Suite Rococco* and the *Poem Elgic* by Lawrence. And because I was so enthusiastic about the electric organ I had sandwiched a group of organ solos between these two numbers.

The motors of the cars were now running, the instruments were in the trailer, the musicians only waiting for me, and I counted them again, desperately, to make sure all were there. I had dreamed and planned for so long I could scarcely realize we were "off". I hurried into my car, slammed the door, took a deep breath and then turned our little caravan toward Augustana college at Rochester, our first engagement.

At the beginning of the trip we were a bit hilarious from nervousness, but when we got set up on the stage, we were calm and knew our business. We

had worked so intensively at rehearsals that we knew the music backwards, every phrase, every accent of it, and as the concert proceeded I experienced greater pride than ever before. My youngsters were playing in a fashion that gave me unadulterated joy, and I knew from the close attention and applause of the audience that they were enjoying themselves, too.

Mind you, I was not conducting. I was at the console of the electric organ, playing. Every detail of performance was going as it had been worked out at rehearsals. From time to time I glanced at one player or another, but it seemed only to reassure me, for they were impeccably "there". I wanted to hug them individually and collectively, I was so happy. At last we were playing the music I had so long wanted to play, and the public liked it. The Chamber Orchestra, Bach's *Simfonía*, Mozart's *Overture*, Walter Niemann's *Suite* were all a success. We were a success! And I don't know for which I was most glad.

Because I was not a great box office attraction we had taken bookings at rather low fees and most of our engagements were with schools and colleges having subscription audiences which assured us of listeners. Accordingly, we had to cover a lot of territory and play often, sometimes nine or ten concerts a week, and rarely more than one concert in a town. But we didn't mind, for our greatest satisfaction came of playing and we wanted to give as many concerts as possible. We were a band of adventuring musical pioneers, and we didn't give a hoot whether we got rich or not. We were almost like the circus clown. Asked where the circus would play the next day he replied, "I don't know; where are we today?"

The tour went very smoothly for the most part; but on at least two occasions we really were worried.

We were going along at a fairly swift pace toward Starkville, Mississippi, when the trailer, drawn by the forward car, was thrown into the air as if it had been dynamited. A rear tire had blown out. My heart sank, for I thought the instruments must surely be shattered. My first thought was for the electric organ. But to our great relief there was no damage. Not even a tube in the organ sound cabinet had been broken, not a bit of wiring loosened. Our minds at ease we jacked up the trailer, changed the tire and reached our next engagement in plenty of time.

Again in California, Pennsylvania, when we arrived at the hall we found that the college had its own electric plant and that the current could not

be used for the organ without a transformer and pitch regulator. At first it looked like we should have to substitute a piano for the organ, but we discovered just in time that an alternating current line ran some eighth of a mile from the auditorium. Electricians were produced and a wire hastily run from the current line to the hall. The concert began exactly on the minute scheduled.

When the tour was finished the speedometers on our cars showed that we had traveled more than 33,000 miles. We had played 136 concerts in 26 states. Chamber orchestra music had at least had an inning and plans were already being formulated for a second tour to be made this next season. Many of our dates on the second tour will be re-engagements.

Back in the familiar environment of Northfield, Minnesota, where so many years of my life have been devoted to music education at Carleton college, I found my thoughts turning to that subject again; and the great value of chamber music in education impressed me more and more.

With an orchestra of seventy or ninety high school players, it is exceedingly difficult for the music director to accomplish the precision and the flexibility that are the prime requisites of fine ensemble playing. But with an ensemble of from four to sixteen players the task is not difficult. Obviously, the smaller the ensemble the fewer mistakes and miscues in the playing of a number. And instead of individual mistakes being blurred into the great volume of the large orchestra, the mistakes in the chamber group are very conspicuous and there is no uncertainty as to who played the wrong note. Students are therefore stimulated to be on the *qui vive* every moment, and their ears, not confused by so many sounds as in the large orchestra, are better able to guide them in artistic performance. I think the general caliber of high school orchestra musicians would be raised if they had experience playing in chamber orchestras before being admitted to the larger organization.

In the development of a chamber group, the electric organ is an invaluable aid. As pointed out earlier in this article, it provides the background and support necessary for the most successful transplanting of chamber groups from drawing room to auditorium. But it has another function. The electric organ so effectively duplicates the tones of orchestra instruments that the instructor can use it to advantage in illustrating the details of performance, phrasing, rhythm, crescendos, diminuendos, etc. The

(Turn to page 40)

## Proviso's Challenging Record of Solo and Ensemble Winners.

Can Anyone Show Better?



Seven soloists and six ensembles from Proviso High School, Maywood, Ill., won First Division ratings in the Region 3 National Solo Competition-Festival held in Elkhart, Indiana, last spring. Beginning top left, *Brass Quartet*, Donald Taggart, O'Neill Del Giudice (also cornet solo), James Ball, Mark McDunn. Right, *Clarinet Quartet*, James Stokes, John Davies, Clayton Paddock, Kenneth Bernhardt. *Sax Quartet*, Harry King, Lucille Bauer, Alice Moffatt, Walter Brownfield. *Brass Sextet*, Harry Gill, James Ball, Julius Nordholm, Clyde Hollowell (also French horn solo), Elmer Kern, Jack Cotterell. *Bass Clarinet Solo*, Aurel

Bethke. *Marimba Solo*, Charlotte Sifert. *Clarinet Solo*, Charles Doherty. *Clarinet Trio*, Alfred Kilbey (also clarinet solo), Frank Cognato, Walter Barzenick. *Trombone Quartet*, Elmer Kern, James Cleland, Bruce Scidmore, James Del Giudice (also trombone solo).

Of the 26 people above, 6 won firsts in two events. The Del Giudice brothers took four first places, each winning in a solo and an ensemble. Charles Doherty placed first in clarinet for the third consecutive time. Both the brass and sax quartets have won first ratings for two consecutive years.

**Mr. Bainum Regrets He'll Be Unable  
to Write an Article for You on**



Glenn Cliffe Bainum is Director of the Northwestern University Band Department and is one of the foremost originators of football band maneuvering spectacles in America.

# How to LIGHT a NIGHT-Game Band

September 30, 1938.

Mr. Robert L. Shepherd,  
Editor "The School Musician,"  
230 North Michigan,  
Chicago, Illinois.

Dear Bob:

I don't know what I could have been thinking of when I promised you I would write an article on "how to light up bands for maneuvering at

night football games," and have it ready for your October issue. I should have known that I would never be able to keep my word. You see, Bob, it's this way—this is September, and the football season is no longer merely something to worry about in the future,—it is a very present headache. I guess even you, Bob, know how many hours there are in a day. Well,

that's the number of hours per day that we band directors have to work to keep putting out new maneuvers, to keep the crowds coming to the games and the athletic department out of the red. (We pulled a crowd of 80,000—think of that, Bob,—to see our All-College band put on its illuminated stunt at the Chicago *Tribune* All-Star game at Soldier Field, August



31. Arch Ward arranged for a contest between two football teams just before and after our maneuvers, but I never did hear whether it came off or not.

So I just can't possibly find time to write the article for you now, Bob. Next year, maybe? It's hard enough to have to find time to do things without having to write about them also. For instance, during the first part of this week, when I otherwise might have been writing the article you asked for, I was down in West Virginia working up a 260 piece illuminated band show for another one of these big charity night games like the annual *Tribune* All-Star game.

I sure wish I had time to tell you about it, Bob. It was incredible. Two high school bands and one college band were brought together at Huntington and housed and fed there for three days so that I could rehearse and drill them morning, noon and night.

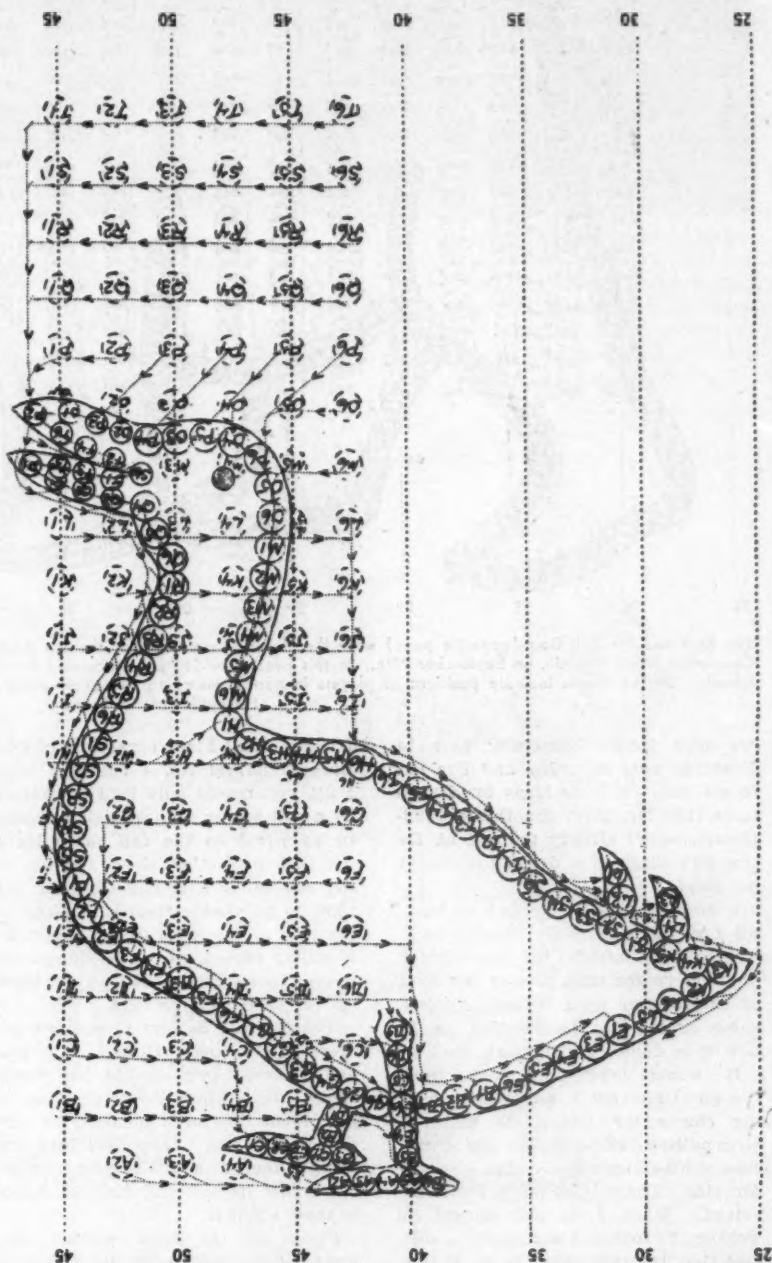
A whole regiment of electricians were on the job also. Then on the last day we were all whisked up to Charleston in time for the parade and the big game between the Chicago "Bears" and the Los Angeles "Bull Dogs"—sponsored by the Charleston, West Virginia, Charities, Inc., promoted by a rare blend of gentleman and genius by the name of Henderson L. Peebles, and "emceed" by the one and only announcer I have ever found who will, can and does, work hand-in-hand with the band conductor and help sell the band spectacle to the crowds by his vocal spotlighting of the performance—Ted Cauty.

Sometime when we aren't so rushed for time, Bob, I'll tell you what a thrill those snappy college and high school boys gave that crowd. Out on to the brilliantly lighted field,—they have installed a permanent flood lighting system that no other playing field in the country can boast of,—marching 15 abreast and 17 deep,—two and a half yard distances between ranks, but close intervals between files to insure solidity in their playing and steadiness in cadence,—to the center of the field. The band and the playing field is blotted out by intense darkness as the floodlight switches are pulled,—and in its place there flashes into view one of the most breath-taking sights one will ever see,—row upon row of tiny white lights, like street lights of a western city seen from a plane at night,—circles of brilliantly colored lights outlining the bass drums and sousaphone bells,—intriguing geometrical figures in red, blue and amber lights outlining the bell-lyra, herald trumpets—even the herald trumpet banners.

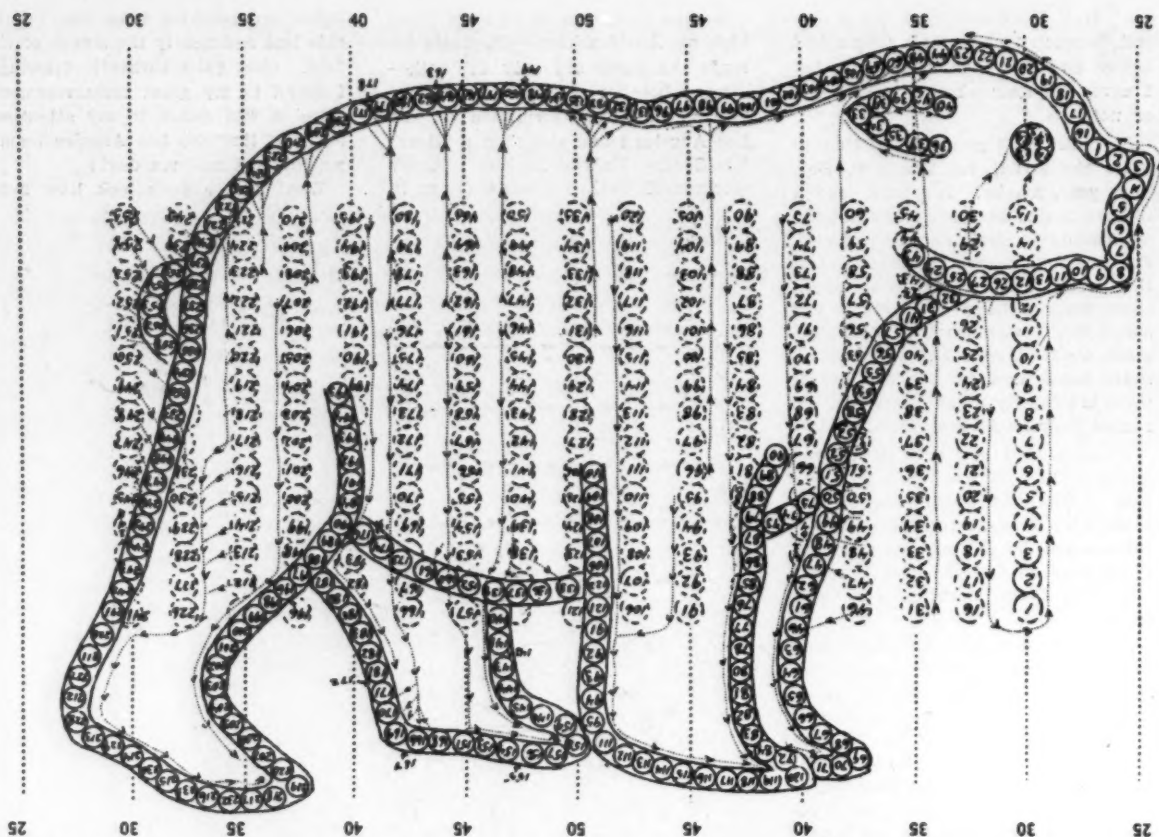
Moving pin-points of light to those high on the bleachers,—pin-points because the bulbs are only  $2\frac{1}{2}$  volt,—moving because we are on our way into a "Bull Dog" formation for the Los Angeles team, and then a "Bear" for George Halas's huskies. Really recognizable outline pictures drawn in

lights and reaching from side line to side line and nearly the length of the field. (Not quite authentic drawings, I found to my great embarrassment, since it was called to my attention, too late, that the Los Angeles team's mascot is a mamma dog!)

What does a duck look like, Bob?



Bainum's Duck for the Drake U. game waddled across the gridiron with feet and legs moving realistically and hatched out 33 ducklings for the N. U. Wildcats, October 8th. One of Mr. Bainum's first spectacular shows of the season was at the night game of the All-Stars versus the Redskins at Soldier Field, August 31st. 165 members picked from 50 different college and university bands used more than 2,000 white and colored bulbs supplied by current from portable batteries, in formation that appeared from the grandstands like city street lights seen from an airplane in night flight.



The Bear and the Bull Dog (opposite page) were the clever conceptions for the Los Angeles Bull Dogs versus the Chicago Bears game at Charleston, West Virginia, on September 27th. In this band were 265 players massed from Marshall College, Huntington and Charleston high schools. Dotted circles indicate positions of players in normal marching formation—from which they move to the solid circles which form the outline of the Bear.

We play Drake University here in Evanston next Saturday and I've got to get busy on some ideas for formations that Mr. Bird, the Drake bandmaster, hasn't already thought of. He wouldn't think of a duck, now would he, Bob?

I certainly wish I weren't so busy, for I would have really liked to have written that article for you—if for no other reason than to stop the flood of letters after each *Tribune* All-Star game asking for information as to how it is done,—the lighting, that is.

It would take too much time, though—time that I must spend making charts for formations such as birds-pulling-ducks-tails or Sir Francis-and-his-galleon-discovering - South-America. There is so much detail involved. When I do get around to writing the article I am going to suggest that the first thing to do if one is going to light up his band for a night game, is to hire a first-class, intelligent electrician and then say, "It's up to you!" He will work out the methods of installation if he is started off with such basic information as:

Each player wears on his cap a

Burgess Band Flare consisting of two Burgess uni-cel No. 4 batteries with a 2½ volt mazda bulb held in contact by a coil spring. These lights should be so wired to the cap as to leave the bulb projecting above the top of the cap, since it is advisable for the light to be visible from both sides of the field at the same time. The light is strong enough to enable the player to read music easily but does not light up the player or the field.

The Burgess Battery Company's address is Freeport, Illinois, but you and I both, Bob, should see them about a little gravy before deciding to give them this swell publicity in our proposed article. They have been extremely remiss in this respect to date, but I just haven't had time to speak to them about it.

Please let me know whether you want me to include in the article a sentence or two about the method of illuminating some of the instruments. I have found that the most effective instruments for outlining with lights are the sousaphones, herald trumpets and banners, bell lyra, and bass drums. In installing the lights on the instruments, the following prin-

ciple is used: 2 inch volt bulbs are dipped in thin paint, assorted colors. They are then attached to a ¾ inch copper strip at 1½ inch intervals. This copper strip serves as a basis for attachment to the instrument, 2 inch cross strips being soldered to the main strip at intervals and either bent around the tubing or otherwise secured. The copper strip serves as one side of the circuit. A small hole is punched through the strip, a fiber washer placed over the end of the bulb, the bulb then pressed against the strip immediately over the hole, and soldered through the hole. The bulb is thus held secure with the solder making the contact, while the fiber washer prevents short circuiting through tipping of the bulb. The circuit is completed by soldering an insulated wire along the sides of the bulbs.

Batteries for the current are carried as follows: For all instruments Burgess twin six 3-volt batteries are used (general utility battery No. 4F2H). For the lights on the six foot bass drum, sixteen of these batteries are boxed together and slung under the four wheel cart. Each of the

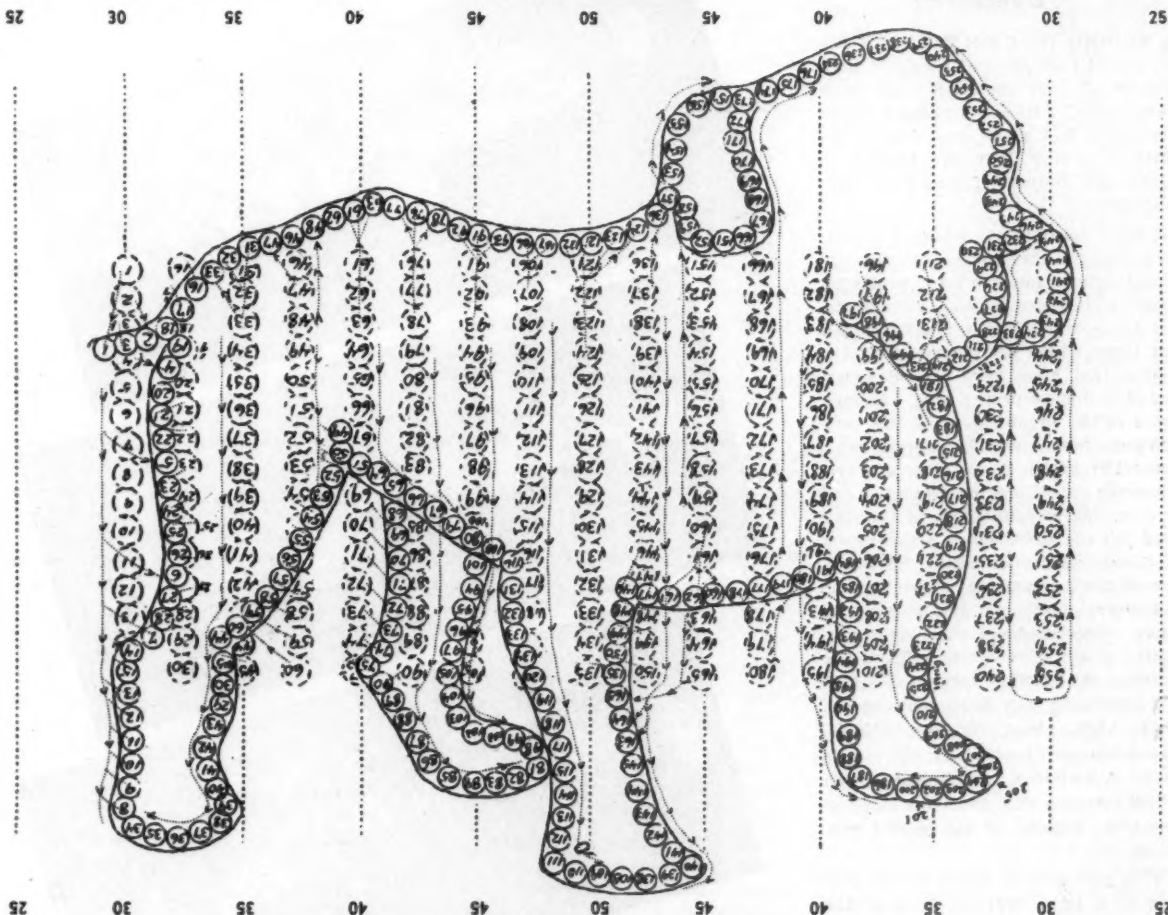


smaller bass drums uses two or more of these batteries, attached to the bass drum shell itself by specially designed clamps. Each of the other instruments requires one or more batteries, according to the voltage required. These batteries are carried in a

Marching and maneuvering occupies only eight weeks of the school year at Northwestern University. During the rest of the year the band is developed into one of the very finest of concert bands. Mr. Bainum also conducts a summer band school which has become a national institution.

frame-work of heavy copper strips, hooked on to the player's belt, or slung from the shoulder by straps. Switches are hooked onto the player's belt so that the lights on the instruments can be switched on with

(Turn to page 34)



These charts are direct reproductions from Mr. Bainum's mimeographed instructions. Each player gets a copy and finds his number up-side-down, since he faces the bleachers when interpreting the chart and learning his part in the formation. For example, turn this page up-side-down and follow No. 34 from his normal marching position in the dotted circle to his place in the "Bull Dog" formation as indicated by a "34" in a solid circle. By the use of charts such as these, all men can learn a formation in not much more time than it takes each individual to learn his part.





By **SAMUEL S. FAIN**  
Director

● DURING RECENT YEARS the growth of instrumental music in high schools all over the nation has been phenomenal. Cities and villages which heretofore had never experienced the thrill of having their own band have added this branch of music to their curriculum.

Unlike vocal music whose sole concern lies in the voice, instrumental music brings forth several problems. First of all, there are the instruments, not those which are privately owned but those which are possessed by the school, that must have careful supervision to insure proper care. Second, there is the organization of the various departments such as concert band, concert orchestra, dance orchestra, and whatever others may be present in the system. As a result there is a crying need for the satisfactory organization of a body which can direct the activities of the instrumental department.

Modern educational trends have favored young students with the opportunity of self-government. From the example set by other schools of a general governing body or student council, Wells high school, Chicago, Illinois, has organized itself into the Wells Civic Association, a student group which manages and correlates many of the civic aspects of the school program.

This principle of democracy is utilized to a large degree. Most of the assemblies that are held throughout the year are planned and conducted by students; forums and demonstrations of various kinds are organized and presented with little or no teacher assistance.

## At Wells High School Chicago

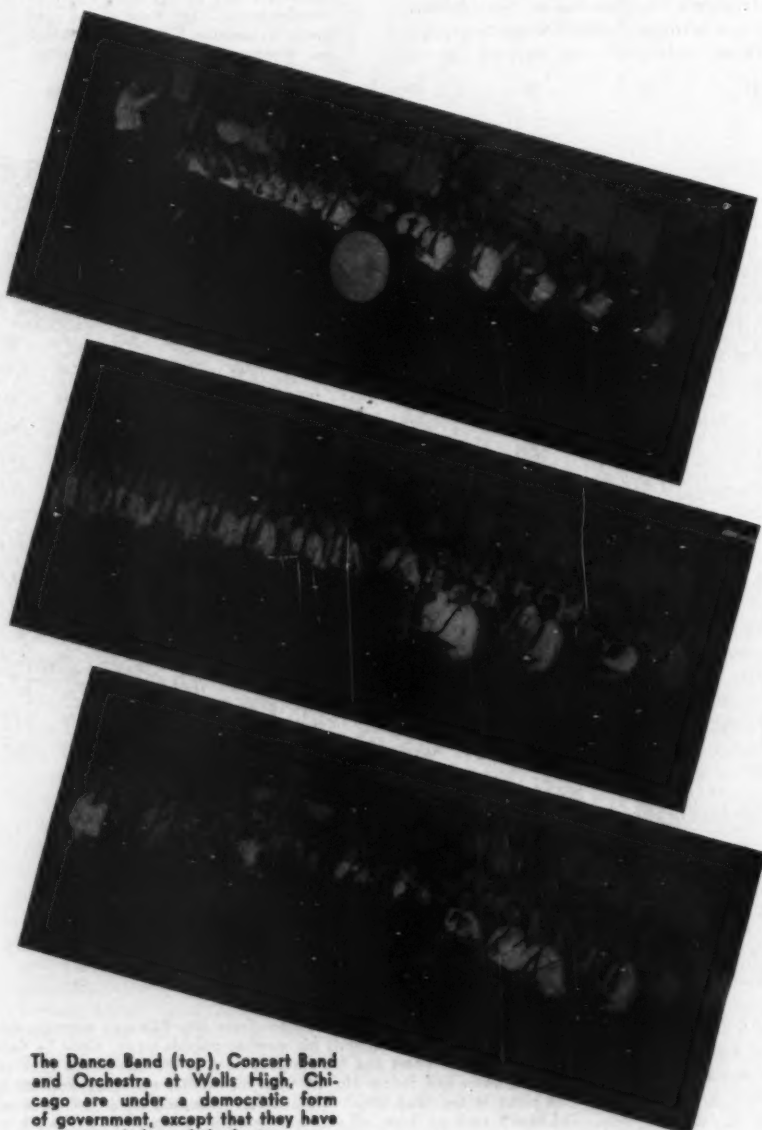
### We Have a

# SYSTEM for it

This same practice is encouraged in music groups, for from the class of student conductors from which the instructor selects students to conduct the various band and orchestra numbers during assemblies, the pupils choose their own dance orchestra leader.

To establish a standard of conduct

and to give the students a personal, possessive interest in their musical groups, the Wells High School Band and Orchestra Association has been organized. This organization is governed by a constitution which was patterned after the constitution of the United States, the provisions of which are familiar to all students. As stated



The Dance Band (top), Concert Band and Orchestra at Wells High, Chicago are under a democratic form of government, except that they have a balanced budget.

in Article I of the constitution, the purpose of the association is:

*... to promote the welfare of the Wells High School Band and Orchestra through all possible means; to aid needy students interested in playing musical instruments; to contact contributing elementary schools and encourage musical students to come to high school; and to contact neighborhood organizations for the purpose of interesting them in the work of the organization:*

Because they feel that it is their own organization, dependent upon them for success, the students are extremely earnest in their endeavor to further the aims of the association. All students enrolled in instrumental music are members of the association. As explained in Article II under "Organization:"

*... all members ... are automatically established as members of the association and shall be subject to the provisions and by-laws of this constitution. ...*

The association consists of the various instrumental music units, including the concert band, concert orchestra, dance orchestra, intermediate orchestra, junior orchestra and the instrumental music instruction classes. To insure adequate representation for each group without causing the ultimate governing body to become unwieldy, each of the above groups (with the exception of the instruction classes) elects a body of officers including a president, a vice-president, a recording secretary, an assistant secretary, a treasurer, a librarian, an assistant librarian, a press representative, and a sergeant-at-arms. Together, these various groups of officers constitute the board of electors. This board elects, from its own ranks, the officers of the band and orchestra association. The instrumental instruction groups send no representative to the association, but are encouraged to give voice to suggestions or complaints through any member of the board of officers.

Each of the instrumental groups holds meetings individually under the direction of its own board of officers. Here, the members transact business pertaining only to their particular group. The officers of the association meet once each week, to consider matters affecting all the groups. The members of the entire association meet as a body once each month. At these meetings open discussion is held on issues of general interest. At the conclusion of the business meeting there is usually a musical program or a dance. All meetings take place after school hours and are planned and conducted entirely by the student officers and committees.

The duties of the various officers are carefully outlined in the constitution so that there is no confusion or overlapping of responsibilities. The constitution also provides for impeachment of officers through the following procedure: a petition bearing the names of at least twenty members of the group may be presented to the board of officers. The board then may investigate the charges and try the officer in question. If the verdict is "guilty", the officer must vacate his post immediately; if the verdict is "not guilty", public notice is posted absolving him of blame. Probably the most important provision of the constitution is that relating to the care of school instruments and music. Loaning of instruments, inspections and levying of fines are all handled by the students.

The board of officers of the association with the approval of the instructor appoints monitors. These consist of two shifts, one to work in the morning before school and one after school, each shift including a woodwind monitor, a string monitor, a brass monitor and a music monitor. Because the position of monitor is one of responsibility and demands efficiency, extra credit is given to students maintaining these posts.

Students borrowing instruments or music are required to sign a loan form and present it to the proper monitor, who notes the condition of the loaned article. When the music or instrument is returned, the monitor examines it and checks it with the loan form. If any damage has been done, he levies a fine according to the extent of the damage. Only where there

is a question regarding the cost of repair is the instructor consulted. Late returns incur fines at the rate of one cent per period. All fines are deposited in the music fund and used for purchasing materials for needy students and for meeting miscellaneous expenses.

Sections of the by-laws of the constitution entitled: "Rules for Borrowing School Instruments" and "Rules for Borrowing Music" are permanently posted on the bulletin board so that all students may be thoroughly familiar with them. A student who feels he has been unduly or excessively fined, may make an appeal through a formal complaint to the board of officers who will hear the case, the student and monitor each testifying. The board, after deliberation, is then qualified to increase, to decrease or to nullify the fine. This system of fines has several important advantages: It affords training for the students in the care of property by making them personally responsible for borrowed articles; it saves money for the school on bills for deterioration and repair by inducing greater care on the part of the student and by making the student assume the cost of damage; it saves the instructor's time by relieving him of unnecessary responsibilities. The main advantages of the association may be summarized by stating that each student is imbued with a sense of responsibility for the success of the group; student leadership and initiative are developed; and the instructor's efforts are rendered economical and effective through cooperative student support.

## MARIMBAS! We Make Our Own

By Howard A. Greene

● THE LUMBERMAN WAGGED HIS HEAD and looked doubtful as we tested the sound of his 1" by 12" California redwood stock by tapping each board while balancing it over his second floor lumber shed rail. After some little time we had selected six boards each fourteen feet long.

When we asked our manual training directors, Mr. Frederickson and Mr. Holmes, to rip the boards into 1½ inch strips and explained our plan, they remarked, "We don't see much use but we'll do as you wish." (Today they are real boosters of our band.)

Many of the boys of our class, which is named "Greenville" by the students after the name of their teacher, and the girls, too, volunteered to spend several Saturdays in the shop with me

to make the marimbas. We developed a real marimba factory, and although considerable experimentation took place, we will mention here only the parts which are actually necessary to make the instruments. From this point forward we shall simply include all of the afore-mentioned people in the pronoun "we".

We decided upon the fifteen-bar marimba which is two octaves from middle C up. Since we wanted to make forty instruments, one for each member of the class, we cut forty of each of the fifteen bars. We had to remember the principle:

"The longer the bar,  
The lower the tone;  
The shorter the bar,  
The higher the tone."

(Turn to page 33)

This Crawfordsville, Indiana boy, Royce McDonald, right, has a fine record of "wins" this year. In Region 3 he placed in the first division in student conducting, first division in trombone and second division in piano. He has an array of 37 medals which he won in 5 years, 12 of which are national. Congratulations!



## Two First Division Student Directors

Ames Bennett of Fort Pierce, Florida, is a young and successful student conductor. He received highest ranking in Region 8.



# When the Student Takes The Podium

● "HONESTY IS THE BEST POLICY." I don't recall what great philosopher first voiced this idea, but time has proved it to be a true one. I'm not thinking of honesty in handling money or in the matter of telling the truth when talking to others, but of its personal meaning to each of us in regard to our habits in the study of directing.

The most difficult thing in the world is to "see ourselves as others see us". If one could but place himself in a chair across the table and view himself frankly, sincerely, critically and honestly, it would be a great help in forming correct habits in the art of directing. Try asking that person across the table some very pointed questions and insist that he give you a direct "straight from the shoulder" reply. Don't feel sorry for him, don't overlook faults or allow him to alibi for his failure to do all that you had hoped he would do. Make him face the facts and formulate a plan for getting results. Results, not excuses,



By H. E. Nutt  
Teacher of the Art  
National Contest Judge  
Vandercook School of Music  
Chicago

and doing things, instead of talking about doing, are what you are after.

There is nothing mysterious or nothing new about this business of students learning to direct well. There are certain basic things that must be learned, constantly practiced and constantly checked, even after the correct habits are formed. What questions should you ask your friend across the table? Here are some good samples for a starter; so look at him rather sternly and begin:

In what direction does the baton move for each beat in the following rhythms: four beat, three beat, two beat, six beat, nine beat and twelve beat? How is a change in tempo indicated? What is the difference in meaning of *accelerando* and *presto*; of *andante* and *allegro*; of *ritard* and *lento*; of *vivace* and *staccato*?

How is the volume of a *forte* passage indicated by the baton; also a *piano* passage? In what way does the left hand assist in picturing *forte*

(Turn to page 38)





Dr. Howard Hanson in the Interlochen Bowl is probably getting a very good pianissimo but attention is on the wane.

## Camp Reminiscence

By John J. Alden

● ONE WEDNESDAY NIGHT last summer I happened to be listening to the radio when the mystic strains of Howard Hanson's Romantic Symphony began to penetrate my consciousness. I sat up all attentive. That bit of music meant only one thing to me—Interlochen and the National Music Camp! It wasn't called the National Music Camp back in 1930; it bore the lengthy title of "National High School Orchestra and Band Camp", but it meant the same thing.

As I sat and listened to that half hour program, it took me back to my first year at camp and made me think of the changes that had been made, if any. I'll bet those kids thought they were quite something, playing to a nationwide audience over a coast-to-coast network. We of 1930 didn't do so badly. We were on a network of the same expansion, CBS instead of NBC, and we had a sponsor too! The Grigsby-Grunow Company, manufac-

turer of Majestic radios was kind enough to pay for our time—but more about this later.

The first thing that comes to mind when I think about Interlochen and the eight grand weeks I spent there in 1930, is the vast amount of music we covered, not only in concerts but in our regular Tuesday night sight-reading sessions. Symphonies, oratorios, concertos, suites, ensemble and solo works—music of that nature is not played over and forgotten, not a bit of it. It is filed away for future reference, to be called out at a moment's notice—to charm, to satisfy, to please, to quiet and content. To one who lacks the ability, or capability to appreciate music, it is hard to understand how a wealth of stored-up music pays dividends over and over, forever. It becomes a part of you, and no one can ever take it away.

That is how I feel about the Na-  
(Turn to page 31)

Joseph E. Maddy is an expert boatsman and a lover of his little seas.





# Bob Crosby's "High School" Dance Band

*In which the School  
Band Avocation Proves  
its Bread-winning Value  
as an Applied Vocation*

Mr. Crosby, left, was a drummer in  
North Central High School Band, Spokane, Washington

● MY CURIOSITY WAS AROUSED the other day when some one made the gross statement, "What is the use of having school bands? They don't do any good except to furnish spirit and color at the football games. Professional musicians of today didn't fool around in any high school band but took private instrumental instruction."

I began to wonder if this were true for I had never read anything to the contrary. I had never heard about the early training of members of bands—dance bands, especially. All I knew was that there were orchestras, plenty of them, and I took their instruction for granted; I had never thought of the men who make up these groups as erstwhile high school kids who might have played in their local bands.

I decided that it might prove interesting to check with one of the nation's favorites just to see how many of its members played in high school organizations when they were in their teens. So I picked Bob Crosby and his Gang for my experiment and arranged to talk to each one personally about his "past".

To my amazement I discovered that with the exception of one, Hilton Le Marre who played the guitar, every member of this orchestra was active in some high school's instrumental music. Even Marion Mann, who is the vocalist, accompanied soloists on the piano when she was an undergraduate of North high school in Columbus,

Ohio. To put it in figures, 93.33% per cent of the Dixielanders actually got their first experiences in high school instrumental groups.

If you want to see the data on each one of the members, here it is:

Bob Crosby, leader: Played drums under Director Bradford at North Central high school, Spokane, Washington. Sang under Walter C. Orion at Gonzaga high school.

Marion Mann, vocalist: Played the piano at North high in Columbus, Ohio, and did trio work on the radio.

Ed Miller, sax: A member of the band at Warren Easton in New Orleans, Louisiana, under George Paoletti. (Selected for all-American swing band.)

Irving "Fazola" Prestopnik, reed: Sax and clarinet, also at Warren Easton.

Joe Vincent Kearn, reed: Attended the University Military School at Mobile, Alabama, and played sax and clarinet.

Gil Rodin, sax: Played cornet under Mrs. Willson at Lane Technical high school in Chicago, Illinois.

Ward Sillaway, trombone: Studied with Dissinger at La Grange, Illinois.

Warren Smith, trombone: Went to Oak Cliffe high school at Dallas, Texas, where he played bass.

Billy Butterfield, trumpet: Played cornet in the band at Wyoming high school, Wyoming, Ohio.

Rublin "Zeke" Zarchy, trumpet: At-

tended Samuel J. Tilden high school in Brooklyn, New York.

Sterling Bose, trumpet: Another Warren Easton alumnus.

Ray Baduc, drums: Taught by Brother Paul at Saint Aloysius' school in New Orleans, Louisiana. (Selected for all-American swing band.)

Hilton "Nappy" LeMarre, guitar: Also attended Warren Easton.

Bob Haggart, bass viol: Played trumpet at Great Neck, Long Island, where he was selected to play in the National High School Orchestra. Moved to Salisbury, Connecticut, and began study on the string bass. Allen and Prutting were his teachers. (Selected for all-American swing band.)

Bob Zurke, piano: Won a scholarship to Hamtramck, Detroit, Michigan. Played with the high school symphony under Robert Holmes. (Selected for all-American swing band.)

I was very pleased to discover that one of my favorite dance bands made such an excellent showing in this test. Not only did it prove that this phase of the music curriculum in our schools is bringing results, but that many persons are making their living by the music taught them in school—that this thing which was an avocation in education became a vocation in life. The subjects which were taught had some cultural value and gave a sense of appreciation, but that which was extra-curricular became the bread-and-butter in post graduate days. The Dixie-

landers are not an isolated example of the real value of high school bands and orchestras. You may ask any of the maestros of name bands and you will find that the average percentage of players who were once just high school musicians is eighty.

To those boys who wish to attend college but whose finances are inadequate, the ability to play an instrument has proved a means of obtaining this higher education. Fred Waring, Kay Kyser and Rudy Vallee all organized bands when they attended their respective schools and earned enough to complete their schooling. Now they are the leaders in their field with a nation wide following. In all probability you have some friend or know of someone who is doing this very thing, playing in a small orchestra at school in order to meet expenses.

Roger Pryor brought up another point which he feels is very important. He says, "I have found that the quality of amateur musicians turned out by good high school directors is very desirable for a fine band. Boys who have had band experience know what it is all about. They know the importance of group work and I can say that the secret to making a smooth playing and a smooth sounding band is group work." Musical cooperation is learned through long time playing with others. It is the knack of blending your tone with that of the person next to you. Many boys don't know



This all-American swingster, Eddie Miller, was a fine tenor saxophonist even before he entered Warren Easton high school in New Orleans and after four years with George Paoletti he was proportionately better.

the difference between playing a solo and playing in a band. Somebody said that you cannot make a good chorus out of prima donnas. This same axiom can be applied to bands: You can't make a good band out of soloists.

Don't misunderstand me. I do not



The Dixielanders take their name from the fact that many of their members are from below the Mason-Dixon line. This accounts for that southern style of rhythm.

mean that a boy who is a fine soloist cannot be a fine ensemble player. This is the point: When a soloist becomes a member of a group, he no longer is a soloist but is an integral unit of the group. Individuality is submerged in collective interpretation. The player himself no longer has the privilege of free interpretation of the score as he sees it but must follow the interpretation of his leader. Many students have difficulty adapting themselves to this. You probably can remember when your director has told the clarinets to play as one, that he can hear too many different instruments playing the same thing. One of the most outstanding examples of this oneness of tone is Wayne King. Mr. King has not changed the personnel of his band as is the practice of other popular leaders; consequently, those men have learned to play together, in the style which is characteristic of the group.

Here is a tip for any of you fellows who are hoping for a chance to play in one of the major bands. It is not un-

common for a leader to go "scouting" for new talent to supplement his band. Some directors attend concerts while others never miss a near-by festival, searching for some promising young musician. Mr. Pryor goes to all high school football games where the local band is playing with the thought in mind that he may run across a trombonist or a saxophonist to fill a vacancy. Moral: Always be at your best in musicianship.

Dance band directors like to have high school graduates in their organizations for there are certain things besides playing that a member must be able to do: He needs the educational background which only the four-year course can give. He must be able to converse with people who come up to talk so that he will make a favorable impression. He must be able to cooperate with others so that there will be unity and harmony, both musically and socially in the band. That is the reason that most dance band leaders insist that their men have high school band or orchestra background.

School bands do not pay? What do you say?



Ray Baduc is tops in drumming because of the training he had at Saint Aloysius under Brother Paul, also in the Mardi Gras city.

## TRUE or FALSE

There are great opportunities in the professional field, classical and popular for graduating school band and orchestra musicians. What have been your observations? Send us your story, with some proof to back it up.



# Bass DRUM

## And Cymbals



By **BEN FLEMING**

Noted Concert Band Drummer

Glen Ellyn, Illinois

● **ALTHOUGH THE INSTRUMENT IS ONE OF THE MOST IMPORTANT IN THE BAND**, there is little information or instruction methods available for the bass drum.

The lack of instruction methods is, of course, due to the fact that there is little to say concerning the actual playing of the drum. Practice is limited to a proper conception of rhythms and individual practice doesn't mean much, thus the only way the bass drummer can "practice" is with the ensemble. This means that unless the bass drummer has had some musical background, the band is apt to experience some difficulty.

In the case of beginning bands, this is no more of a problem than are the other instruments, but in the advanced band the selection of a new bass drummer should be carefully made. If there is a pianist in school who would like to play in the band, try him or

her out. If he is able to acquire the technical and physical knack, undoubtedly you will have a good bass drummer within several months, as dynamics, phrasing and all musical aspects are easily grasped by the pianist; furthermore, he can keep an eye on the rest of the drum section as to correct reading and phrasing. If no pianist is available, one of your good snare drummers should be tried for the post. The difficulty here is that good snare drummers frequently do not like to play bass drum. A chat with him, pointing out the value of the instrument and further routine for himself, should win him over. Nearly every fine professional snare drummer and tympanist has put in a "stretch" on the bass drum and can step over and do an acceptable job on the instrument. A working knowledge of bass drum and cymbals is a necessary and important part of a drummer's general routine.

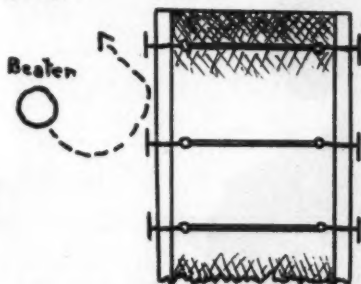
The first consideration is the drum itself. Select a separate tension drum equipped with good, even, medium thin heads. The shell and heads of a bass drum are of great importance in the production of good tone. The shell must be strong and properly reinforced to maintain its round, the heads of good calfskin and not too thick. Medium thin heads, even in texture, allow full resonance and good tone minus that "board-like" quality. Separate tension is really a necessity as it allows individual adjustment of each drum head. As to the size of the drum—a good standard selection is a 16x32 inch for the average band of from 40 to 60 players. From the larger concert bands a 16x36 inch is the generally accepted standard size.

Now as to tension of the head—manufacturers of drums advise tuning to an approximate low "G" or "F" for proper results. *This is advised so that if the player tunes to this approximate pitch, the drum will not be too tight.* The pitch itself is not important if the drum is low in sound, giving a good solid "boom" tone. Even if the drum is large enough in diameter to tune to a low "G" or "F", *such tuning should be approximate* and no effort should be made to secure definite pitch, for we do not want a definite "G" or "F" booming discordantly through foreign chords, but rather we do want a low solid "boom" not interfering with the chordal structure of the band. Next, select the proper stick, also of importance. For concert, a double end stick of lambs wool is best. The bass drummer should also have a pair of tympani sticks for rolls.

Regarding one player handling both bass drum and cymbals, there is a variance of opinion. Whether or not one player should play both depends to some extent on the type of composition. A military march, for example, can be played well with a separate cymbalist or with one player handling both. A separate cymbalist is undoubtedly better if one can be trained to play with the bass drum smoothly and efficiently; if not, one player for both is better. For symphonic compositions or overtures where the part calls for separate cymbal and bass drum effects, a separate cymbal player should by all means be used. Select good medium thin Turkish-type cymbals. Do not buy cheap ones. If used separately, mount with straps and pads for concert. If used on the bass drum, use a good cymbal holder and mount the cymbal loosely, securing the one held in the hand with a strap and pad.

As to the beating spot on the bass drum, the best general results will be

had at a point just off the center of the head, approximately 6 inches. The best bass drummers do not use a wide glancing blow but describe an imaginary oval, striking the drum with a "lifting" slight glancing blow rather than a direct in-and-out blow (Figure 1).



Flourishes and twirling of the stick may be done for flash if the musical requirements are adhered to, but such manipulation, of course, isn't necessary. Impress on the bass drummer the necessity for a "lifting" stroke, as the drum is struck as if "pulling" the

tone from the drum. This assures a clean cut tone.

The musical requirements of the bass drummer are many and varied: First, and of great importance, is precision. He must anticipate the beat and watch the director's beat religiously. Next, he must watch dynamics and accents, and so far as he is able with the instrument at hand, he must interpret note values as closely as possible. In this latter case, the bass drummer can not be expected to differentiate between whole notes, half notes and quarter notes as well as the wind instrumentalists, but in the case of quarter, eighth and sixteenth notes he can, by muffling secure fine effects.

When one player is handling both bass drum and cymbals, such muffling can be done in two ways: First, by crushing the cymbal and stick against the bottom cymbal and head respectively, and second, by killing the tone by hand and arm manipulation. The first method is bad and not to be recommended unless absolutely necessary.

In successive cut-offs at rapid tempos, however, this method, of crushing the cymbal and stick with firm pressure, must be used and should be practiced, allowing as little "hiss" from the cymbal as possible and no bounce beat from the stick.

The second method of muffling is the most effective, musically, and should be practiced diligently, striving for speed and clean cut-offs without an after ring.

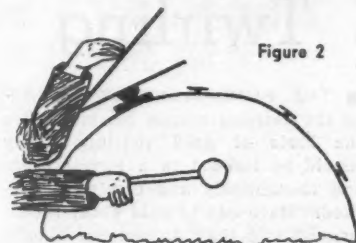


Figure 2

This muffling is done in the case of the top cymbal by flexing the wrist, allowing the top cymbal to strike the coat of the left forearm, at the same time

(Turn to page 38)

## 1939 National Orchestra Contest List

This list, released in the early fall, has been given wide distribution by the Music Educators National Conference. However, we have received so many letters of inquiry regarding its omission from our September issue that, on advice, we are publishing it for the information of our readers.

### CLASS A

|             |                                     |            |
|-------------|-------------------------------------|------------|
| Beethoven   | .....Adagio and Allegro Con Brio    | ..BHB      |
| Beethoven   | .....Coriolan Overture              | .....CF    |
| Beethoven   | .....Symphony No. 2                 | .....CF    |
| Berlioz     | .....The Roman Carnival Overture    | ..CF       |
| Friedemann  | .....Slavonic Rhapsody No. 2        | .....BHB   |
| Hanson      | .....Nordic Symphony—2nd Mov't      | ..CCB      |
| Mendelssohn | .....Fingal's Cave Overture         | .....CF    |
| Rossini     | .....The Barber of Seville Overture | ..CF       |
| Saint-Saens | .....Danse Macabre                  | .....CF    |
| Schubert    | .....Sinfonietta                    | .....SB    |
| Schumann    | .....Symphony No. 2—C Major—1st     |            |
|             | Mov't                               | .....SF    |
| Smetana     | .....The Bartered Bride Overture    | ..BHB      |
| Thomas      | .....Mignon Overture                | .....CF    |
| Wagner      | .....Walther's Prize Song           | .....CF or |
|             |                                     | Jung       |

### CLASS B

|              |                                       |          |
|--------------|---------------------------------------|----------|
| German       | .....Three Dances from "Nell Gwyn"    | ..Chap   |
| Glinka       | .....A Life for the Czar Overture     | ..FS     |
| Grieg        | .....Triumphal March from "Sigurd     |          |
|              | Jorsalfar"                            | .....SF  |
| Hadley       | .....Angelus from 3rd Symphony        | .....CF  |
| Hadley       | .....Concert Overture                 | .....GS  |
| Massenet     | .....Phedre Overture                  | .....CF  |
| Mendelssohn  | .....Introduction and Scherzo         | .....BHB |
| Mozart       | .....The Impresario Overture          | .....CF  |
| Schlepegrill | .....The Silver Bell Overture         | .....CF  |
| Sibelius     | .....Finlandia                        | .....CF  |
| Smetana      | .....Libuse Overture                  | .....Ru  |
| Sodero       | .....Village Festival                 | .....Gal |
| Wagner       | .....Elsa's Procession to the Cathed- |          |
|              | dral from "Lohengrin"                 | .....Rem |
| Wood         | .....A Manx Overture                  | .....BHB |

### CLASS C

|    |              |                                  |          |     |
|----|--------------|----------------------------------|----------|-----|
| V  | Beethoven    | .....King Stephen Overture       | .....BHB | IV  |
| VI | Beethoven    | .....Sonatina II                 | .....CF  | III |
| VI | Chopin       | .....Polonaise Militaire         | .....SF  | IV  |
| VI | Grieg        | .....Grieg Suite                 | .....GS  | III |
| VI | Haydn-Glenn  | .....Haydn Symphonies            | .....BHB | II  |
| VI | Ippolitow-   |                                  |          |     |
|    | Ivanow       | .....Procession of the Sardar    | .....SF  | III |
| VI | Johnson      | .....Mission Overture            | .....Lud | III |
| V  | Lehar-Morris | .....The Merry Widow Selection   | .....Hel | III |
| VI | Massenet     | .....Angelus from Scenes         |          |     |
| IV |              | Pittresques                      | .....SF  | II  |
|    | Mendelssohn  | .....Nocturne from "Midsummer    |          |     |
| V  |              | Night's Dream"                   | .....SF  | III |
| VI | Mozart       | .....Titus Overture              | .....CF  | IV  |
| VI | Schlepegrill | .....The Golden Sceptre Overture | .....CF  | III |
|    | Tschaikowsky | .....Andante from 6th Symphony   | .....Ru  | III |
| IV | Wilson       | .....Rumanian Gypsy Dances       | .....GHM | IV  |

### CLASSES D AND E

|     |               |   |          |     |
|-----|---------------|---|----------|-----|
| V   | Baumann       | .....Mignonette Overture                    | .....CF  | II  |
| V   | Beethoven     | .....Turkish March                          | .....OD  | II  |
|     | Glazoroff     | .....Russian Overture                       | .....GHM | II  |
| IV  | Gluck         | .....Hymn to Diana                          | .....SF  | I   |
| VI  | Flegler       | .....Festival Overture                      | .....BHB | II  |
| V   | Handel        | .....Handel Suite                           | .....GS  | II  |
| VI  | Hanson        | .....Little Norwegian Suite                 | .....BHB | I   |
| III | Mozart        | .....Minuet from Symphony in E <sub>b</sub> | .....OD  | III |
| IV  | Scarmolin     | .....The Ambassador Overture                | .....Lud | II  |
| III | Schubert      | .....Symphony Suite                         | .....GHM | I   |
| V   | Schumann      | .....Schumann Suite                         | .....GS  | I   |
| V   | Widdel        | .....Fair Maid of Perth Overture            | .....CF  | II  |
| VI  | Bach-Hildreth | .....Arioso                                 | .....WJ  | I   |
|     | Schubert-     |   |          |     |
| IV  | Hildreth      | .....Shepherd Dance                         | .....WJ  | I   |

See June Issue for Key to Publishers

# THE Fundams of Twirling

● THE FUNDAMENTALS SET UP by the national contest committee are the basis of good twirling. They should be learned in a logical order and thoughtfully and carefully practiced. Much can be said about fundamentals and their importance should not be underestimated.

In twirling, smoothness should be the first aim, not speed. If we are doing a movement correctly and smoothly, speed can gradually be acquired. But if we start out too fast and then attempt to smooth it out, the process is difficult and progress is slow. Excessive speed causes continual dropping of the baton and hitting the elbow or fingers, ending up with a bad temper or discouragement.

Beating time, the first fundamental, is often the subject for argument. Should the first beat be placed at the top of the swing or at the bottom? The influence of the military army style puts the first beat down. However, the graceful swing that school band drum majors favor so much, lends itself very well to placing the first beat at the top. This is the way a person naturally walks. The right arm swings out with the left leg. Aside from this one principle the general style of beating time depends on the taste of the drum major.

The wrist twirl is one of the most difficult of the fundamentals to perfect. It so often borders on the edge of becoming a horizontal twirl and the twirler himself is unaware of this because no one ever thinks of seriously studying a movement so insignificant as a wrist twirl. Most students feel that they are progressing much faster if they are practicing on a fancy stunt. However perfecting the little things makes the difference between a mediocre twirler and a good twirler. In most every movement there is one or more "key spots" upon which the success of the movement depends. In the wrist twirl it is important to keep the arm straight and to move the arm up and down, twirling high and low to obtain more flash. Avoid a wobbly sideways wrist twirl.

The figure eight can also be made to look very flashy by using it both



By Virginia Page Nutt, Prize Twirler  
Twirling Instructor, Vandercook School of Music, Chicago

waist high and as high as the head.

The cartwheel is a side movement and loses its character if the baton changes hands half way between the front and side of the body. By keeping to the side you will gain more flash and also avoid the possibility of hitting the leg with the ferrule.

One of the fundamental rules in twirling is to avoid monotony, by not repeating a movement too many times. It is far better to do a movement once or twice, go to another movement, then return to the first, rather than repeat each one four or five times. In this regard the pass around the back is one of the most overworked movements. It is so easy to continue the pass around the back while puzzling about what movement to do next. This leads us to the subject of a definite twirling routine for solo work. This will be discussed

in a later article.

The pass around the back naturally leads into the front two hand spin. This is the one rudiment that seems to be well done by most twirlers.

Finger twirls, in general, are divided into two classes, the three finger twirl and the four finger twirl. Usually a twirler who prefers the four finger twirl will stick loyally to that style and does not learn the three finger style. The twirler who has first learned the three finger style rarely learns the four finger twirl, and argues against the four finger style. This is a ridiculous situation. They are two different movements and each has its definite place. There are some very good movements which require a three finger twirl and it is impossible to do them with a four finger twirl. On the other hand there are

(Turn to Page 42)



# School Music News

VOL. 1 No. 2

OCTOBER, 1938

23

## OHIO TOWN GETS NEW SCHOOL BAND BUILDING

### F. DiTella Gets \$2,500 for New Music Instruments

Dubuque, Ia.—During the summer the board of education appropriated \$2,500 to be used by the music department for the purchase of music and instruments as well as for repairs.

Ferdinand DiTella, director of the band and orchestra, selected the instruments and purchased them through the three local dealers. The instruments included five cello outfits, four violas, one bassoon, two double French horns, two piccolos, one oboe, one bell lyra, one bass clarinet, two alto clarinets, one bass viol outfit and one euphonium.

The instruments will be distributed among the grade, junior high and senior high schools. The grade bands were organized last year.



F. DiTella

### Band Wins \$75 Purse at Water Melon Carnival

Duck Hill, Miss.—Scott Calloway and his Duck Hill band attended the annual Water Melon Carnival at Water Valley, Miss. and received first prize of \$75 awarded to the best band in Class B.

The band has received a number of invitations to appear in several communities this fall. On October 7, the band will journey to Kosciusko to participate in a contest for marching bands at the Central Mississippi fair. On November 25 at Greenwood, the band has been invited to attend a band festival where over fifty bands from all over the state will be present.

The band under Mr. Calloway is doing some concentrated work. They practice marching for one hour each day.

### Takes Winter Garden Post

Winter Garden, Fla.—Miss Jamie Lee Henry has been appointed supervisor of public school music in Winter Garden for the coming school year. Miss Henry will have charge of instrumental music in the high school and she will also conduct music courses in two elementary schools.

### Director Wise, Lisbon, Former Gym, at Lisbon, Remodeled into Complete Modern Plant for Exclusive Use of the Instrumental Department

Picture on following page

Lisbon, Ohio.—The band department of Lisbon high school has new and private quarters since the old gymnasium was treated with acoustical material, fitted with proper equipment and turned over to Director Wise for his instrumental classes.

The building, thirty-four by sixty-five feet, has a balcony of twelve by forty-two feet that is divided into six practice studios, each having a double window-frame facing the general rehearsal hall. These windows provide an opportunity to supervise practice in the studio rooms. The other balcony is to be used for storage room for trunks, boxes, et cetera, director's office, library and work room. A small room, four by twelve, on the same level as the rehearsal room is to serve as a library room for music in daily

use. This four-by-twelve room has a door at either end, so the one end will serve as a drum room. No heat reaches this room.

An unusually fine \$70,000 P. W. A. auditorium - gymnasium combination has just been completed for Lisbon high school and the city. This fine structure, which has a seating capacity of twelve hundred people and has a stage which will accommodate the Lisbon high school band of ninety players or the orchestra of a lesser number of players, replaces the gymnasium which has served the school for many years.

Arthur Wise who directs the band at Lisbon is more than pleased with his new headquarters. One door going out of the room, with but three steps between, connects with the stage entrance of the new building.

### Two-Band Mancell

Farmersville, Ill.—H. D. Mancell is doing a two-man job for he is conducting the band at Farmersville and another band at Raymond. He handles both the grade and high school bands in each town and they have a membership numbering seventy-five. Both are very active organizations and are growing rapidly. Director Mancell was formerly at Fillmore before coming to Farmersville.

### Kansas Band Plays Summer Concert Job

Council Grove, Kan.—Under contract to the city council, the Council Grove high school band gave a series of ten free concerts during the summer. The increasing attendance at these programs proved the popularity of the project as well as the local interest in good music.

Last year the band made trips to the Kansas State Fair at Topeka, the American Royal Show at Kansas City, Mo., and to many high school and college football games where they performed in field drills. In May this three-year-old organization placed in the first division in Class C at the Region 9 festival held in Omaha, Nebr. Everett Brown directs the group.

### Harper Signs Talented Assistant Conductor

By Mabel Beach

Lenoir, N. C.—Lenoir is very fortunate this year in having as assistant director, L. V. Meretta of Ernest Williams school of music. Mr. Meretta is succeeding Mr. Magill who resigned to enter Davidson College in Davidson, N. C.

For six months Mr. Meretta toured the United States as cornet soloist with a Major Bowes unit. In 1935 he was instructor of music at Ernest Williams music camp. He has been cornet soloist and first chair cornet in the New York university symphonic band as well as first chair cornet and instructor in the University of Michigan symphony and band in 1937 and 1938.

Under the direction of Captain J. C. Harper and his assistants, Lenoir hopes to have one of the most successful years in its history.

### Whether Report

Whether its cold, or whether its hot send us your news. If you do not have a reporter for The SCHOOL MUSICIAN, you had better appoint one now so that we will have current news regularly of your band and orchestra.

## JESSOP LEAVES BELOIT, GOES TO ST. LOUIS

### Will Conduct Band of Seventy-Five

*Beloit, Wis.*—Donald Jessop, organizer and director of the Beloit high school band as well as the instrumental program of the entire system, has resigned to begin directorship of the music department of Clayton high school, St. Louis, Missouri. Mr. Jessop came to Beloit two years ago when he organized the local



Donald Jessop

band which has received highest honors in the district contests. In this time he started 300 instrumentalists in musical training.

In St. Louis, he will have charge of a well-organized 75-piece band and will supervise music of the junior school of the district.

### Ralph Rush to Direct Nebraska All-State Orch.

*Lincoln, Nebr.*—Bernard F. Nevin, instructor of instrumental music at Lincoln high school, is in charge of choosing ninety pupils from applicants throughout the state to make up an orchestra which will be organized by November 24 so that Ralph Rush, director of instrumental music in Cleveland Heights can direct them. This concert will be held in Kearney on November 26.

Mr. Nevin is vice-president of the Nebraska Music Educational association which held its first meeting for the year in Kearney on September 17.

## Lisbon's New Band Rehearsal Box



A glimpse of the band rehearsal room in the remodeled band building at Lisbon, Ohio, showing some of the instrument racks and the elevated seating arrangement.

### Band Officers Picked

*Dubuque, Ia.*—Appointments for band offices were made known by Director Ferdinand DiTella. Robert Clewell has been named manager of the band and orchestra. The head librarian is Helen Huntoon and Virginia St. John is her assistant. Jack Ohlsen and Kenneth Curtis have been appointed property men.

The manager has charge of attendance and finances. All of the music is in the hands of the librarians. They sort the music, put the school stamp on all new music, and paste small marches on cardboards. Setting up chairs and stands spells the work of the property men. They also have charge of setting up and taking down the tympani.

### Already Looking Ahead to Coming Spring Contests

*Eustis, Fla.*—The public school band of which Harry L. Parker is the director is laying plans for the entire year. They plan to enter the competitions over the state and are working hard to make a fine showing.

The officers of the band who were elected are: Clayton Grimstad, captain; Bob Hollenbeck, 1st lieutenant; Dorothy Hopson, 2nd lieutenant; Charles Miller, 2nd lieutenant; Joe Duke, Wilma Strickland, Harold Simms, Gerald Heisel, sergeants; Oscar Eckstein, Bob Bronson, Graybill Parks, Joan Shanor, Lillian Hooten, Mary Marshall, Louise Burrell, Jack Kirkpatrick, corporals. Josephine Elcheberger is the drum major.

### Vandercook Camp Tops Record

*Abilene, Tex.*—Last summer marked a new high in the attendance record by the Vandercook Music Camp at Hardin Simmons university, when 199 students and band directors enrolled for the two-week period. This doubled the registration figure of that of the first camp held in 1936. Students from five states were present while approximately 190 attending the music camp hailed from Texas.

### Maddy Gets Grant Gift of "Southland Symphony"

*Interlochen, Mich.*—Following the premiere performance of his "Southland Symphony", Allan Grant presented the rights of the composition to the National Music Camp, Dr. Joseph E. Maddy accepting the gift on behalf of the camp.

Mr. Grant is well known as a concert pianist, as a sympathetic arranger, as a composer of songs, as an improviser of extraordinary facility. "Southland Symphony", which was performed at Interlochen by the national high school orchestra, is based on themes suggested by the melodies and life of Stephen Foster. This is Grant's first major symphonic composition although he has written more than four thousand songs and a concerto which has been played with both the New York Philharmonic and the Chicago Symphony orchestras.

### Huff Hopeful

By Robert Farris

*Chicago, Ill.*—Last semester the Lane high school band closed one of the most successful years of its organization under the able direction of Captain Gardner P. Huff. Ever since Captain Huff came to Lane, the band has received a superior rating in the Class A band contest in Chicago. The band displayed its ability when it received a first division ranking in both concert and sight reading sections at the national regional contest held in Elkhart, Indiana.

In the band there are eight first division soloists, one first division woodwind quartet, five second division soloists and one second division trumpet trio.

The band lost many of its members through graduation, but this fact will not hold them back from more victories.

## Paragraphs About Some Folks You Know

### They're All Regional Firsts

DORIS KINGSBURY of Osage, Ia., plans to teach beginners on the snare drum. . . . JACK WEIR of Mason City, Ia., played French horn in the Mason City Municipal Band this summer. . . . Besides accompanying three solo winners at the contest this year, ROYCE McDONALD of Crawfordsville, Ind., won first ranking in trombone and in student directing and second in piano, to bring his total of medals up to thirty-seven, twelve of which are for national honors. . . . NORMA JEAN ROBERTSON of Paxton, Ill., plays marimba, flute, piano and tympani. . . . A flutist, INGRAHAM CHASE WARD of Washington, Ga., is rightfully proud of the congratulations given him by Dr. Frank Simon. . . . EDWARD ZANDY of Endicott, N. Y., has been earning money for college by playing in a dance band. . . . FRANKLIN SIMONIN, trombonist of Wayne, Nebr., plans to attend the Wayne State Teachers College this fall. . . . PAUL DIRKMEYER of Kirksville, Mo., plans to tour this winter in an ensemble of national high school music contest winners. . . . MARGARET OLSON of Vermillion, S. D., whose favorite instrument is the violin, was valedictorian of her class. . . . For the second consecutive year, VIRGINIA SCHAFFNER of Temple, Tex., placed in first division twirling. . . . A Yankton, S. D., boy, ROLLAND FRIBOURGHOUSE, intends to continue his clarinet studies. . . . AMY BLACKBURN of York, Neb., is switching from her prize-winning bass to the violin. . . . O. BLISS WILLIAMS of Quincy, Ill., has as his pet instrument, the flute. . . . "Music is the greatest enjoyment of my high school education," says ARLENE HULDEEN, xylophonist of Odebolt, Ia. . . . From Plainview, Tex., comes the news that WARREN JENSEN, who besides the solo division received first ranking with his brother in a clarinet duet, plans to enter Southern Methodist university. . . . A Nebraska boy from Wisner, DUANE C. SCHULZ, has been playing saxophone since he was five years old.

### New Mex. Reporter Plays Trombone, Baritone and Piano

Las Vegas, N. M.—One of our reporters from the southwestern part of this country is seventeen-year-old Kenneth Ballenger. As well as being trombone soloist for the high school band, he plays the piano and baritone. He is definitely not a "jitter-bug" for "swing" holds no interest for him. Instead he likes the symphonic field and hopes for a future in that line. He is also a member of the National Honor Society.



Kenneth Ballenger

# The Eavesdropper

## Junior Wins Coveted Senior Medal

Broken Bow, Nebr.—Robert Weekly was the first junior in his high school to earn enough music points for a gold medal, an award usually earned by only one or two seniors over a four-year period. Robert, who plays French horn, is working to get a position in a symphony orchestra or a concert band in the future.

At present he is first horn in the Broken Bow municipal band, the high school band and the high school orchestra. He has been selected in all-state bands under the direction of nationally known leaders for the last two years. He had done considerable contest work, the last of which was the Region 9 festival where he ranked in the first division. He gives due credit to his director and accompanist, Ivan Caldwell.



Robert Weekly

## Appears at Chicagoland Festival

Cicero, Ill.—Harry Brabec, young drummer of fine ability, has taken up drum majoring and has made several public appearances. He entered the juvenile class of twirlers at the Chicagoland Festival and made a very good average.



Harry Brabec

Even at the age of eleven Harry has won in two state and district contests, the first when he was nine, and the second when he was ten. At the present time he is first chair drummer of the grade school band and the grade school orchestra and also plays with the Chicago boys' club intermediate band.

## G. Washington High, L. A. Cal. Opens Season with 60 Members

By Edward Evans  
Los Angeles, Calif.—George Washington high school's band opens this season with prospects for a very bright year. By the time enrollment was over, the band had sixty members, twice as many as last year's thirty pieces. It is thought that this is the result of a campaign by various members this last spring.

The General's band now has a fine instrumentation, a full bass section, bar-

tones and altos, and of course, trumpets and trombones. Reeds and percussion turned out well; there is even one piccolo player for the first time in years.

Washington is also getting new uniforms and it intends to have the finest musical organization in Los Angeles, as there is a girls' drum and bugle corps of seventy pieces and a marching chorus of fifty.

## Joyce Preston Is Member of N. A. R. D.

Burlington, Vt.—The youngest member of the National Association of Rudimental



Joyce Preston

Drummers of Vermont is eleven-year-old Joyce Preston. She is a junior high school student and she plays in the school orchestra. During the summer season she played several xylophone solos and drum with the Burlington Military Band. At present she is playing with the I. O. O. F. No. 2 Symphony orchestra.

It is her desire to continue studying music after she completes high school. Eventually she plans to tour the world. Her instructor is Walter F. Hart of the 7th Field Artillery Band, Fort Allen, Vermont.

## Hard at Work for 1939 Contest

Palestine, Tex.—Plans are being made by Charles Pitman, a 1938 first divisioner in Region 6, for the 1939 contest in which he hopes to again win on his E♭ bass horn. His contest number last year was "Barbarossa" by Barnhouse. He began study on the bass horn in 1936, following three years on the trumpet. In February of 1938 he attended the Texas band clinic at Fort Worth and feels he doubled his knowledge of music in the nineteen hours of practice which was put in in two days.

Charles pays high tribute to his director, Ward G. Brandstetter, who has been his teacher and inspiration.



Charles Pitman

## New Uniforms at Kitsap

Poulsbo, Wash.—This fall the Kitsap Union high school band is completely uniformed for the first time. This band of thirty-five members has developed a fine



instrumental program in the last two years.

Director F. G. Sherman and a group of interested parents are looking forward to the day when a new band building will be erected.

The high school orchestra is made up of twenty-five members with a beginners' group of thirty-two students.

### Young Player, Oldest Member

Waterloo, N. Y.—The oldest member in the Waterloo high school band in point



Vernon Alling

of service is fifteen-year-old Vernon W. Alling Jr. who has been a drummer in that band since he was in the fifth grade. For two years he was a member of the all-state high school band, Ithaca; the Warner-Van Riper American Legion band for four years; and the Tyre City band for three years. He has studied

for four terms under Charles E. Gibson of Geneva and for one term at the Eastman School of Music under William G. Street. Vernon plans to take further work at Eastman this term. William Hahn is his director.

At the present time he is not interested in dance orchestra work and hopes that the future will lead to a musical career in the concert band or orchestra field.

He ranked in the first division in Region 4 in 1938. Two years ago he was offered a scholarship of \$650 at Manlius school.

### Marion Boy Works Up to Top

Marion, Ill.—Samuel D. Wright, outstanding high school clarinetist, commenced study on his instrument when he was in the seventh grade. That year he placed in second division in the district contest. In the eighth grade he placed in the first division at the state contest and in his freshman year he placed in the second division at the state contest. This year he placed in the first division of Region 3's contest at Elkhart, Indiana.



Samuel D. Wright

His rapid progress and the performance he made this year, he says, he owes to his instructor, James Corridori. Samuel plans to enter the contest this year on both clarinet and saxophone. Donald Kruzan is his director.

After graduation he will attend the University of Illinois and hopes to play in the concert band.

## Nevada Trio



Martha Sterns, Betty Steigerwalt, Glover Ambrose of Nevada High School whose trio won first division in Region 2.

Nevada, Ia.—Last spring the woodwind trio of Nevada high school took first division at Minneapolis, Region 2. This trio was selected from the woodwind sextet that won a superior rating at the Iowa state music festival. Because the sextet did not have a bassoon, a trio was selected and with four days of practice, rated in the first division.

The personnel from left to right is: Martha Sterns, oboist, junior in high school and first oboist of the band; Betty Steigerwalt, clarinet, senior in high school, first chair clarinet in the band for four years; Glover Ambrose, flute, sophomore in high school, has played the flute for two years and a half, rated excellent in the state festival in solo.

Although this group has organized for the national festival, they have enjoyed playing together since and even though the clarinet graduated, the second chair clarinetist of the band has hopes of filling the chair for the coming year with equal success. R. N. Cook is their director.

### Region 4 Contest to Be Held in World's Fair City

Region 4 is already making plans for the competition-festival which will be held in New York City on May 25-26-27. Present arrangements are that the final day, Saturday, will be devoted to a four-hour demonstration at the World's Fair by the 5,000 students who will be in attendance. Olin P. Downes, music director of the Fair, is enthusiastic about the program which will be known as "The Panorama of School Music in Eastern United States". On that date all students attending the regional will be the guests of the fair committee.

## Elkhart Anniversary

By Mary Anna Spade

Elkhart, Ind.—The second anniversary of the organization of Roosevelt Junior high school band in Elkhart was celebrated the first night of rehearsal by the mothers serving ice cream and cake to the members. This year there are forty-two experienced bandmen with a beginning band class of forty.

During the summer the rehearsal room was equipped with cabinets for music, shelves for instruments, a rack to hold four string basses and a sousaphone standard for four sousaphones. This year the school has supplied four French horns, four baritones, bass and alto clarinets, one bassoon, two oboes, four flutes and a good set of pedal tympani.

Band officers are: president, John Wallin; vice-president, Bill Miller; secretary, Mary Anna Spade; treasurer, Robert Meyers.

### It's in the Family

Plainview, Tex.—Meredith N. Jensen, brother of Warren Jensen (cover, September 1938), has

played a clarinet for five years in the high school band and for the last three years, has played second solo clarinet. During this time he has attended the various contests playing both solos and duets with his brother. He has been recommended to the national festival for the past three years and has attended twice, winning second division the first year and first division this year in both solo and duet.

He has studied clarinet under J. L. Hathaway and the past three years under R. C. Davidson, director of the Plainview high school band. Like Warren, Meredith wishes to attend Southern Methodist university and play in the Mustang band.



M. N. Jensen

### Has the Secret to Success

Mooseheart, Ill.—Raymond Terflier, formerly of Mooseheart, is now playing B $\flat$  clarinet in a band in Chicago. Under the direction of Frederick N. Schwarz who teaches at Mooseheart, Raymond finished in first division, Region 3 contest at Elkhart, Indiana, on his B $\flat$  clarinet playing "Prelude et Rigaudon" by Avon. He believes that through hard work and much practice, one becomes a national champion. He plays the oboe and alto saxophone as well as his two clarinets. Someday he hopes to play in a world renowned organization.



Raymond Terflier

# KNICKERBOCKERS WANT 1,000 AT STATE CLINIC

## Ithaca Set for Big December Event

Ithaca, N. Y.—The Sixth Annual Clinic of New York state will be staged in the public schools and Ithaca college, Ithaca, N. Y., on December 1-2-3. This announcement was made by Frederic Fay Swift, secretary-treasurer of the New York State School



Frederic Fay Swift

Music Association, the officers of which met in Syracuse, N. Y., on August 31 to outline the program.

The officers estimate an attendance of one thousand at this event as a great deal of interest is being shown by directors in nearby states who plan to attend. Last year the clinic had a registered enrollment of more than eight hundred, with an additional thousand people attending the free attractions sponsored by the association.

The plans as outlined by the officers call for an all-state chorus of two hundred students; an all-state orchestra of ninety members; and two all-state bands of one hundred students each. One of these bands will be composed of students representing Class A and B schools, while the other students, comprising the second band, will represent Class C schools.

The guest conductors this year will be: choir, Peter J. Willhousky of New York City; orchestras, Carl Van Housen of Eastman School of Music, Rochester; bands, Glenn Cliffe Bainum of Northwestern university, Evanston, Ill. In addition to the all-state organizations, concerts will be given by the Ithaca college band, orchestra, and choir.

## Tune In

It is open season for symphony addicts. Those of you who are fortunate enough to be in the vicinity of a symphony orchestra will probably make it a point to attend the series of concerts which will be given through the coming winter months. Many of you will not have the advantage of such a group in your community and you will not be able to attend. However, the radio has taken care of this latter situation very well with the presentation of several of the finest orchestras in the States.

The favorite series of programs which have been a regular feature of the National Broadcasting Company for the last ten years will again be aired starting October 14 at 2:00 p. m. E. S. T. under the direction of Dr. Walter Damrosch. This hour devoted to music appreciation has become a part of the music curriculum of many high schools and is developed as a basis for their four year course in appreciation; many schools begin the series in the grades, completing it in junior or senior high school. Each program is divided as usual into four distinct series, graded progressively for listeners in the schools, colleges and homes of the nation. Each program is of half-hour duration, being designated A, B, C and D series respectively. A series is for beginners, wherever the start is made. B series follows. C series opens October 21 at 2:00 p. m. E. S. T. and D series follows at 2:30 p. m.

There is a teachers' manual which is available as are the notebooks which are especially designed to assist the listeners in each series.

For full information address: NBC Music Appreciation Hour, Radio City, New York. The manual is offered at 25c and the notebook at ten cents.

The brilliant young conductor, John Barbirolli, begins broadcasts over CBS on October 23, directing the New York Philharmonic-Symphony orchestra. The concerts are to be broadcast on twenty-eight consecutive Sundays from 3:00 to 5:00 p. m. E. S. T. Deems Taylor is to return as intermission commentator. The series will originate in Carnegie Hall.

As this is being written, there is still question as to the reported passport difficulties of Arturo Toscanini. Whether he will arrive in the United States in time to take the podium for his new NBC series remains to be seen. October 15 is the date scheduled for the first broadcast of the NBC Symphony in its second series of twelve broadcasts which is to be followed by a tour of American cities.

## Marching Band Organized

Kansas City, Mo.—A marching band is being formed under the direction of N. E. Wasson, instructor of instrumental music at Northeast high school. This band of sixty boys is learning the fundamentals of drilling so that they can perform at football games this season. Seventy-two students have enrolled and a total enrollment of eighty is expected later.

## MUSIC SERVICE Publications



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## The S. M. Twirling Feature of the Month

### Triple Combination Twirl

BY  
KARL ELMAN THURMAN

● This movement is started by doing two or three passes around the body, left to right, ferrule first. As the baton is grasped in the right hand again near ferrule, make a complete revolution parallel with, and on the right side of the body. Then swing the baton quickly over the right shoulder, ball downward, grasping it in the left hand palm out, as in figure one. Another revolution is now rapidly made on the left side of the body as on the right described above. Now pass it over the left shoulder, ferrule first, and grasp it in the right hand. After completing this, it is again whipped to the right side and another revolution is made similar to the first movement described in this article. The baton then is passed over the right shoulder, ball down and grasped with the left hand palm out. With a slight downward turn of the left wrist, it is brought into position behind back, as in figure two. From this position, flip the baton through the legs allowing it to turn one-half revolution as it is caught in right hand near ferrule as shown in figure three.

A backward thrust is now suddenly given to the left side of the body, at the same time turning body slightly (90 degrees) to right side so that the baton

can be more easily caught in the right hand, palm up as in figure four. Again turning body quickly (90 degrees) to right, give a forward thrust with the baton held in the right hand. It is then snapped backward to the left side of the body catching it behind the back with the same hand, as the body pivots on the right foot thus making a complete revolution of 360 degrees.

Back in the original position another forward thrust is given and snapped back to the left hand, which is behind the back and slightly to the right side. From this position, the baton is now brought through the legs, ball leading, and grasped with the right hand palm down. A horizontal revolution is made around the right leg, ball first with the body slightly bent. It is now easy to go into a four finger low horizontal twirl as shown starting in figure five. Then the body is raised to an upright position, and the baton is quickly passed from the left hand to the right, change being made near the waist line. A four finger horizontal twirl is now made above the head as in figure six. After the completion of this twirl, the baton is stiff armed downward to the left side, and into the figure eight which gives us a pleasing close to the movements just described.



Pictures illustrate text referred to figure 1, left, to figure 6, right.

### FRUITA BAND REPEATS ITS FINE RECORD

Fruita, Colo.—The Fruita Union high school band of 1933, which entered the regional contest at Provo, Utah, made a rating of first division in both concert playing and marching, repeating its performance of last year when it made the same ratings at the regional contest held at Price, Utah. Back in 1935 it entered the western division of the national contest held at Price and won first

### Carthage Plans Record Year For High School Band

Carthage, Miss.—From deep in the South comes news of the band at Carthage under the capable direction of W. B. Williford which is really "going places". Since the organization of the high school band, interest has grown in the musical field and the group is fast becoming known as an outstanding product of the Carthage school. Plans are underway to make this the biggest and the best year in the history of the band.

### Will Organize Dance Band

Clearwater, Fla.—The director of a future name band is Howard C. Rice, first division cornetist of Region 8. Under the direction of Rocco Grella and the tutorage of Walter Ripple, he learned the cornet, his first instrument being the melophone.



Howard C. Rice

Besides winning various contests, he has also played in many high school dance orchestras. He has taken out his musician's union card and now plays in a professional orchestra. He is a member of the senior Elks' band and the high school symphony orchestra.

Howard plans to work his way through college by his musical talent and there form the dance band with which he hopes to win renown.



## The Flickers

By Willard

It is lamentable to note that there is such obvious neglect of better music in forthcoming pictures. It would seem that from the wealth of musical masterpieces producers could find one or two of the finer things to be produced along with the yearly extravaganzas. True, there are musical shows in the making which have the exclusive use of popular tunes that have their circle of followers. However, we who enjoy something more than the usual dance routine with a sleazy plot as an excuse for presenting the latest hits are being forced to take these modern musicals as a poor substitute for our desire for good music.

There have been some feeble attempts on the part of directors to pad certain pictures with a few high spots. One of the more recent examples of

this is found in the "Big Broadcast of 1938." The naivety of a director to sandwich Kirsten Flagstad in between Martha Raye and the Ritz Brothers was the height of something or other. An audience will not jump from the ridiculous to the sublime, only to be tossed back into the ridiculous, without some reaction. There was a reaction all right.

According to Cecil Smith, assistant music editor of the *Chicago Tribune*, on most of the lots not even a single musical picture is in preparation, except for those of the type mentioned earlier in this column. Metro-Goldwyn-Mayer is an exception with those perennial favorites, Jeannette MacDonald and Nelson Eddy at work on Victor Herbert's "Sweethearts" (which you may call serious music if you care to), and "The Great Waltz" in which the coloratura soprano, Meliza Korjus, will be introduced to America, both on the verge of release to the public.

I am highly in favor of a movement for better music in pictures.

## If These Don't Work Try Laughing Gas

"My English teacher tells the funniest jokes."

"Does she keep you in stitches?"

"Oh, sew, sew."

—Englewood "E"

Ruth: I hope the rain keeps up.

Norma: Why?

Ruth: So it won't come down.

—Dubuque News

Pete: What is the opposite of broad-minded?

Repete: Scatter-brained.

There is only one thing worse than raining cats and dogs—hailing taxis.

—Central Luminary

Professor: Give me some of that prepared monoaceticacidester of salicylic acid.

Drug clerk: Do you mean aspirin, sir?

Professor: Yes, that's it. I never can remember that name.

Tourist: Is this cup sanitary?

Native: It must be; everybody uses it.

Angles: Yes, the fish was too small to bother with—so I got a couple of the fellows to help me throw it back into the water.—Record.

For the benefit of the boys:

Can't study in the fall,  
Gotta play football;  
Can't study in the winter,  
Gotta play basketball;  
Can't study in the spring,  
Gotta run track;  
Can't study in the summer,  
Gotta girl.

—Leavenworth Patriot.

"Does she have her own way?"

"Does she? Why she writes her diary a week ahead of time."

—Leavenworth Patriot.

The janitor says: I would rather sleep than heat.

Then there was the cow that ate blue grass and "Mood Indigo."

Then there was the man who took two aspirins and a pinch of insect powder because he had a lousy headache.

Jack: Doctor, I'm afraid that I'm going to die.

Doctor: Nonsense, that's the last thing you'd ever do.

Two women had just come out of a local theater after seeing "Robinhood."

"I liked it," said one, "except that they didn't show the part where he shoots the apple off his son's head."

"That wasn't 'Robinhood,'" corrected her companion. "That was 'Arrowsmith'!"

—Christian Science Monitor.

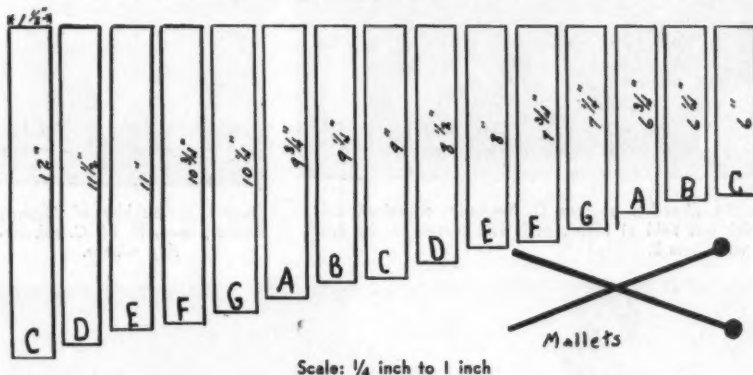
"What's happened, George?" she asked her husband, who had got out of the car to investigate.

"Puncture," he said briefly.

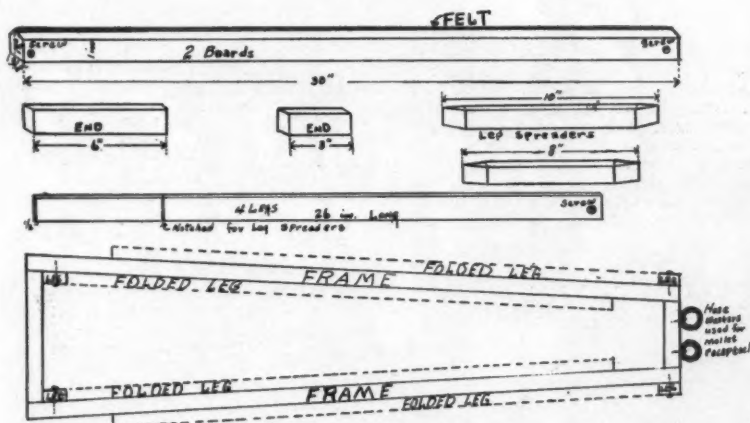
"You ought to have been on the lookout for this," was the helpful remark. "You remember the guide warned you there was a fork in the road." —Tid-Bits.

## Make Your Own Marimba

It's easy, it's practical, it's fun. Get your manual training department interested. For complete details of procedure and specifications of materials required, see The SCHOOL MUSICIAN, page 15.



Scale: 1/4 inch to 1 inch



Nodal points may be found by tapping sawdust covered stick over a shoe box. Sawdust collects at the nodes. These points locate the position of the holes to be drilled in the bars.



### These Busy Boys and Girls Are "Making America Musical"



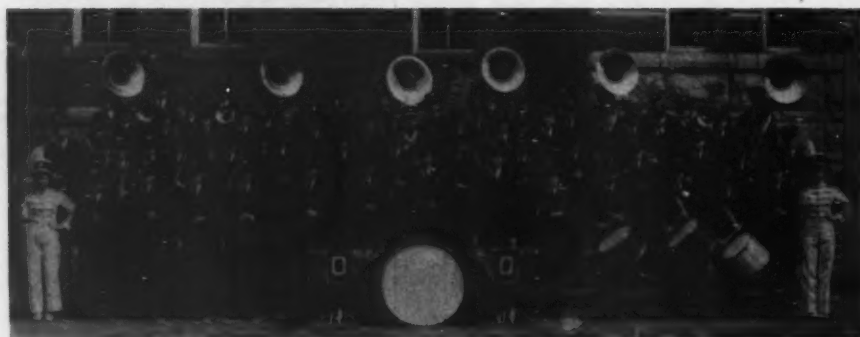
The Nazareth Academy, La Grange, Ill. band again made First, Class C, in the Arch-Diocesan school band contest. Professor E. Gaulano conducts.



Selma Gravrok, Vermillion, was cellist in the U. of So. Dak. Symphony at 13.



Region 5's trombone quartet winners are from San Fernando, California.



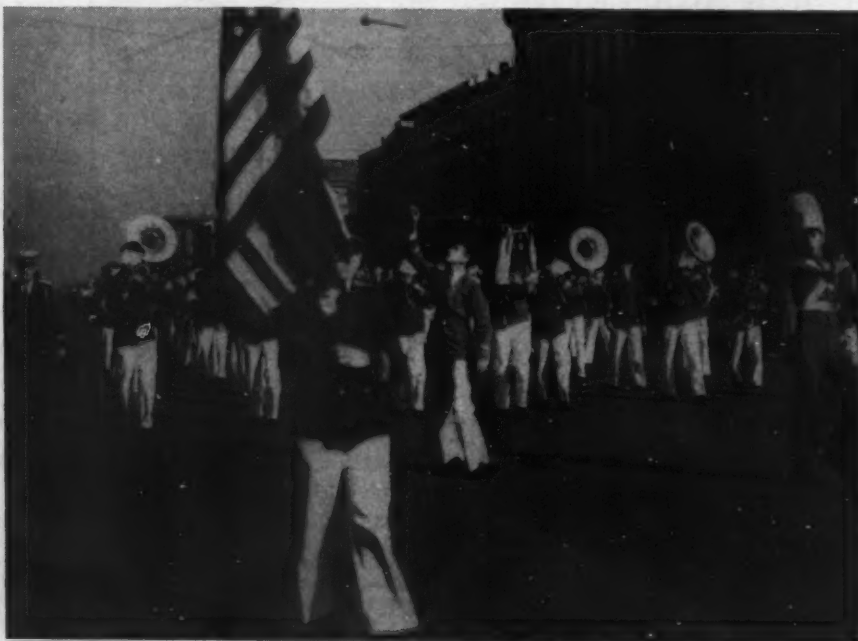
The Oskaloosa, Iowa, high school band under the direction of Ivan D. Kennedy, organized only three years ago, competed in the Regional which was held at Minneapolis and placed in the First Division in Class B.



Robert Willoughby of Grundy Center, Iowa, N. M. C. scholarship winner.



Ruth M. Steiner, with bell-lyra, daughter of Dir. Wayne E. Steiner, Sunbury, Pa.



A real action picture of the Pittsburgh, Kans., high school band, Jack Broadhurst's high throw, and the expert strutting of Norman Smith. Norman has been a highly superior winner twice in Region 9. The band placed First in the marching contest at Joplin Fiesta.

## Camp Reminiscence

(Continued from page 17)

tional Music Camp. I was mildly acquainted with the works of the masters before I went to Interlochen, but those eight weeks amidst music and musicians truly started me on the road to real music appreciation. A great many of my friends at camp that year have since become fine musicians and symphony men. One is now manager of the Indianapolis Symphony Orchestra, but for the most part they are professional men and are no longer associated with music groups. What do they have that ordinary people lack? A fine understanding of the mechanics of music as well as a true appreciation of the art. Please bear in mind, any of you who detest practicing your instrument, knowing what instrument is carrying the solo, or what group is responsible for a particular motive in a symphony makes for better understanding and appreciation.

I pity anyone who fails to recognize what instrument carries the solo in the Andante Cantabile Movement of Tchaikowsky's Fifth Symphony. If they have never studied an instrument and played in an orchestra or band, how could they be expected to know?

The first Monday morning that camp opened in 1930 it was raining. Rather a disagreeable welcome for a stranger to Interlochen. I didn't think I was going to like it. After we got into our first symphony in rehearsal, things began to brighten up, both the weather and the general camp atmosphere. It must have been the music.

We were awakened to music, not very pleasant music, though—a raucous blare of a trumpet, and went to bed to music of a brass ensemble, a string group and sometimes the vibraharp. When we weren't practicing or rehearsing with the band, choir or orchestra, we were learning to play a new instrument, or learning to conduct an orchestra under the stimulating leadership of Vladimir Bakallenkoff. When Bakky conducted the orchestra, his enthusiasm and desire to bring as close to perfection as possible was almost electric. No former camp member will ever forget him.

Nor will they forget the guiding spirit of Joseph Maddy and the wagging disciplinary finger of Thaddeus Giddings. Another feature of the camp was bringing us close to great men of music such as Percy Grainger, Henri Verbrugghen, John Philip Sousa.

I first saw Sousa in Detroit in 1917, and followed his band all over the

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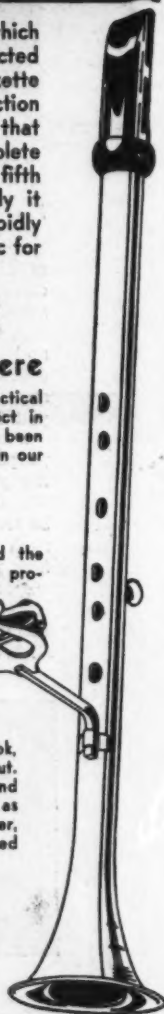
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The Saxette - - - Delaware, Ohio



city as they worked in the drive for Liberty Loans. Then at Interlochen we all played under him and learned to love him. Where else could one experience such joys?

Radio first began to prove its worth about 8 years ago, and, fortunately, our high school orchestra and band at Interlochen were privileged to participate in a commercial broadcast. Our theme was Elgar's "Pomp and Circumstance" and at a particular point in the music, the announcer would end the opening bit with, "Majestic, Mighty Monarch of the Air." That always gave me a great thrill. There we were in an immense bowl built by nature herself, surrounded by towering pines, and the moon, and there always seemed to be a moon shimmering on the lake behind us, playing the world's finest music for people all over the country. If they could have been there with us, they would have at least shared a part of the true feeling that warmed our hearts.

Time passed all too quickly, and before we knew it we were turning the pages of Liszt's "Les Preludes." And camp members know what this means—it meant our summer at Interlochen had come to a close. But eight weeks of fine living, learning and association with some of the world's finest music and musicians was not left at camp, it remained with us and we still carry it with us.

Other excellent music camps have sprung up all over the country, but I want my memories of that beautiful setting to stay with me always, unimpaired.

### Serenade Fire Fighters of F. D. R. Home Town

Hilldale, N. Y.—At the Constitution Celebration Day parade in Poughkeepsie, the concert band of Roeliff Jansen Central school under the direction of L. W. Osborn played for President Roosevelt's home town fire company. The band at present consists of thirty-five members but by the end of the first semester there will be forty-five.

The twirling class, also under Mr. Osborn, is beginning its first season, has four members who are making remarkable progress.

The results from the election of band officers is as follows: manager, Ronald Neer; assistant manager, Robert Peterson; librarians, Marjorie Peterson, Stella Pectal; uniform custodians, Allen Roberts, Mary Dodds; secretary, Edith Guthell; publicity, Richard Marsh.

Everybody got up but one man in the corner when the evangelist asked all who wanted to go to Heaven to stand.

"Do you want to go to Beulahland, my brother," asked the sky pilot.

"Sure!" answered the hopeless minority, "but I ain't going with any excursion."

## Marimbas! We Make Our Own

(Continued from page 15)

This rule is not true unless the width, breadth and thickness be the same in all bars; even then, the difference in temperature, the density of the wood and other conditions affect the pitch.

If we happened to get the bars too short (high), we had to rasp out the center of the lower side. Another principle we had to remember was:

"The thinner the bar,  
The lower the tone;  
The thicker the bar,  
The higher the tone."

This rule also varies but is generally true.

Each boy had his particular job. One sawed the strips into C-lengths, a second into D, another into E, etc. to the high C. Another boy tuned each bar to our factory-made marimba. One boy sawed the ends of the bars off to raise the pitch, another rasped out the bottoms to lower the pitch while a third struck the bar under construction and the pattern to determine the amount of cutting or rasping.


While this work was in progress, a similar group was making the frame upon which these bars were to rest. A still different group was making the folding legs. A clever youngster brought garden hose washers for the mallet receptacles.

During the school days we made our own marimba instruction books. I helped them much from my own method. Each member has a book, and so much theory of music has been learned by the making of these books that a common testimony of most of the class is like the one of a monotone who said, "I used to hate music but now it's great!" The book includes an index of musical terms which have actually become a part of the child's musical expression.

The wooden gong makes a most interesting unit for elementary school orchestras. It is good enough for high schools and very effective for certain scenes in descriptive music. The tone is quite weird and is usually used in a minor key.

The gongs can be tuned and used somewhat as tympani. It is possible to tune them so that melodies can be played, but it is necessary to use much smaller gongs since the pitch of the large ones is so low. When many gongs are used in a diatonic scale, they may be suspended on a frame.

For a dull, sad tone use a hard or medium hard rubber mallet. A wooden hammer produces about the same quality of tone except the attack which has a click and brightens up



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the quality.

A single gong may be suspended from the ceiling on a wire. The gong may need two suspension cords to eliminate unnecessary swinging about. One cord may hold the gong upright and two side cords hold the instrument in place.

In California, the redwood makes about the most accessible and cheapest school gong. The wood should be in one piece. A tone will come from an instrument of almost any shape but much experimentation will be necessary to get the same tone when struck in different places. The size of the mallet also affects the tone.

A large gong of some good hard wood will make the best tone. The tone will be smoother and more certain if the instrument be made according to the proportions given in the diagrams. After a good plank has been selected, the size should be marked and sawed out with a hand saw. Most of the other work will need to be done by hand unless some improvised lathe can be erected to turn such a large timber. A good varnish will make the gong look more finished and will not interfere with the tone.

The unity of the class and the spirit of cooperation has so thoroughly gripped the Anaheim sixth grade class, that I suggest for your general motivation of school interest that you organize your class in a marimba band.

## How to Light a Night-Game Band

(Continued from page 13)

one hand while the player turns on his cap light with the other.

Come to think of it, Bob, I may never write all this up for your monthly meal-ticket. There are a lot of tricks about it that I certainly do not intend to make public property. For example, people are always trying to figure out how it is that the players can get their cap light bulbs screwed in so quickly when the pistol or whistle signal is given, and they especially can't understand how it can be done so that all the lights come on with such exhilarating unanimity. (Four-bit words, Bob; if they would run my bill up too high, just say so and I'll leave them out of my article.)

Dick Fees, *Tribune* electrician, solved the problem in the twinkling of an eye by screwing the bulbs into firm contact, and then breaking the contact by inserting a little slip of paper. When the flood lights go off, the players take hold of the slip of paper gently but firmly, between the thumb and forefinger—as with caviar canape. If the director has been using



a soft toned whistle for the signal at rehearsals, and substitutes a pistol at the game without warning, the player's reflexes will get that piece of paper out so promptly that it is to laugh! (If he has no further use for the paper, he can discard it.)

Burgess Band Flares are also taped at each end of the drum majors' batons. This affords a lot of innocent amusement and humorous banter, since every time a drum major drops his baton the lights go out. We solved this problem by driving a Ford truck along the side line loaded with spare batons with unbroken bulbs. It keeps the crowd chuckling to see the drum majors fall over the side line markers on their frequent trips to and from the truck.

Many situations and contingencies will arise which the electrician will have to use his own ingenuity to conquer, so I probably will not need to include them in my article. Any good electrician will know, for example, that in the case of large bass drums like our six-footer, the current from the batteries must be fed to the bulbs at several points on the copper strip—in order to prevent voltage drop. Any director who tries out this lighting up of his band for night games will know, without being told, that it is necessary to purchase two complete sets of batteries and of cap lights. One set will be used up at rehearsal, and absolutely fresh batteries installed for use at the game itself. In the case of the band flares, both the bulbs and the batteries are discarded after the last rehearsal, and new flares installed.

You suggested, Bob, that I write something about maneuvers and formations that are especially effective with band-lights. I'll keep it in mind, but don't expect too much along that line, please. We band directors are just a little touchy about such things and are very, very sensitive about discussing in public, our ideas with regard to formations, for fear someone with poor ethics should steal our pet stunts. I, personally, burn all my charts immediately, for fear someone should accidentally see one of them. The only ones I keep are those of other bandmasters that I manage to get hold of by various means.

However, I will not mind sending a few of my charts along with my article, if I ever get time to write it, because even if you should print them in your magazine there isn't much likelihood of anyone ever seeing them, is there, Bob? Or did the tuning bar and baton premium offer get you a subscriber?

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## The Student Takes the Podium

(Continued from page 16)

and piano? What differences of facial expression will assist in picturing forte and piano to the players? In what manner will the baton move for heavily accented style? What does "accent" mean? How must the baton move to indicate legato style? How does the left hand assist in expressing the director's ideas for accented and legato passages?

How can holds be indicated clearly and give players the idea of rhythm and probable length of the hold? How can holds-on after beats be clearly indicated? How does the left hand assist the baton movements for holds? Under what circumstances do you actually beat out the time for a hold on the final chord of a composition. How can a crescendo on a hold be indicated?

In a four beat rhythm how would a one-beat pick-up note be indicated; half-beat pick-up; more than a full beat pick-up? What difference would tempo make in indicating pick-ups? How can facial expression assist in picturing pick-up notes?

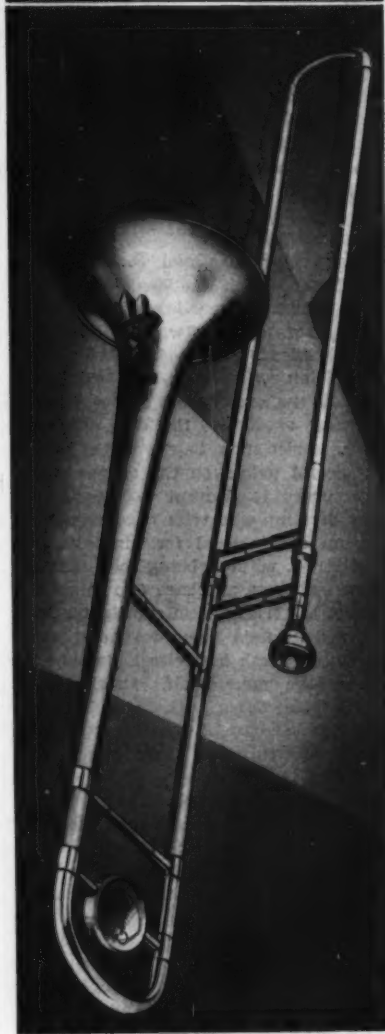
In giving cues for entrances of various instruments, under what circumstances is the left hand more efficient than the baton? What part do the eyes play in giving cues? How can players be warned ahead of time to get ready for an entrance? How can the director inspire confidence in the section or individuals carrying a lead part or important accompaniment parts?

Well—how is your friend across the table doing by now? Is he giving you some vague indefinite answers and are his demonstrations of what he knows a bit doubtful in spots? Does he seem to resent some of your questions? Yes? I was afraid of that, so I think we had best stop the "Professor Quiz" act and suggest that he brush up a bit on those vague spots and come up for another round of questioning later.

Before you let him go please remind your friend that if he expects to be a first division winner in the contest next May, he must plan the work systematically and begin right now to make that plan his job. It will take work, but work alone won't do it. He must apply intelligence, meaning, common-sense, along with that work. Above all, he must be interested enough to keep at it, for as a famous Chinese philosopher said years ago, "Those who fail are those who quit."

Quiz your "friend across the table" and if you run out of questions I have a long mimeographed list I'll send to you if you'll enclose a self-addressed stamped envelope.

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## Know Your Saxophone

Conducted by Cecil Leeson

Address questions to The SCHOOL MUSICIAN, 230 No. Mich. Ave., Chicago

It is with the greatest of pleasure that we again bring to our readers one of the outstanding saxophonists of this country and a contributor of ours, Cecil Leeson. To those of you who have been readers of The SCHOOL MUSICIAN for the last two years and to those of you who have made a study of the saxophone, Mr. Leeson is well known. Many of you students became personally acquainted with him when you attended camp at Inter-



CECIL LEESON

lochen; for several summers he has been a member of the faculty at the camp.

For the ensuing winter months, Mr. Leeson will be making an extended concert tour of many cities. If he happens to visit your community or some other place in the neighboring vicinity, don't fail to attend his recital. You

will no doubt find his program interesting and you will learn a great deal from simply watching his skilled performance.

Mr. Leeson welcomes your questions and will be happy to answer them. Since he will be on this tour for some time, it will be necessary for you to send your problems directly to The SCHOOL MUSICIAN and we will forward them to him.

**Question:** Will you please tell me the correct way to place the fingers over the keys in rapid execution?—S. S., Cleveland, Ohio.

**Answer:** The proper manner in which the fingers should fall on the keys is the same for both slow and fast playing. They should be slightly arched as they fall on the keys. A good way to practice this is to hold the arm straight out and allow the hand to hang limply from the wrist, then observe the position your fingers take when relaxed. This is just about the position that they should assume on the keys.

**Question:** Please tell me what I should practice to get a clear tone on my saxophone?—J. B., Lorain, Ohio.

**Answer:** A clear tone on your saxophone will come partly from the proper reed and mouthpiece to fit your embouchure and partly from your own intelligent use of them. Provided that your reed and mouthpiece are satisfactory, you must study breath control, embouchure, correct position and action of the tongue, and as well as the use of the resonating cavities of the mouth and chest, which I refer to, for want of a better term, as tone placement, which is a phrase borrowed from vocal teaching.

**Question:** When playing the saxophone, should the lower jaw be dropped naturally or should it be brought slightly forward, bringing the lower teeth in line with the upper teeth?—G. O., Lincoln, Neb.

**Answer:** It is not necessary to put the jaw in any unnatural position, such as thrusting it forward. Draw in sufficient of the lower lip to cover the teeth and bring it up into the position which it would naturally assume.

**Question:** What strength of reed is best for general all around playing?—C. B. C., Lexington, Ky.

**Answer:** Your question is rather difficult to answer satisfactorily, as it depends upon the facing of your mouthpiece, the strength of your embouchure and the degree to which you have mastered breath control. Here are some suggestions as to how you may know the type of reed best for you: If your reed is too soft, it will tend to be flat in the upper register and the high notes will be hard to produce. If it is too stiff, a great deal of excess wind will escape through the bell of the saxophone and the lower register will become coarse and difficult to produce. Experiment until you find the happy medium between these extremes. When you have found one or two such reeds, study their characteristics carefully and try to select others as near like these as possible.

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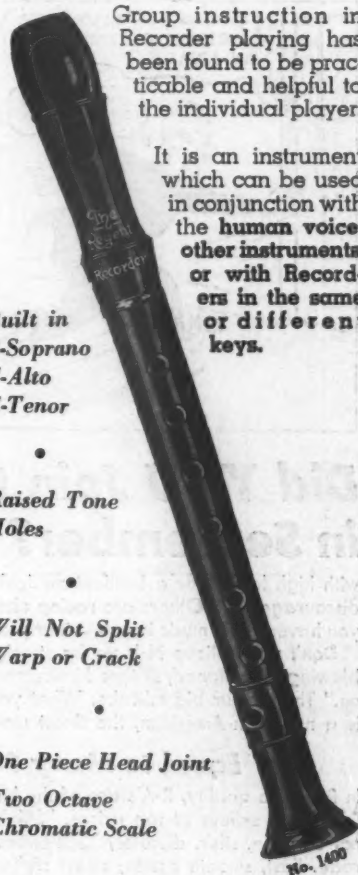
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# Pan-American

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Jack Krueger, Trombone

Westport High School  
Kansas City, Missouri

First Division, Region 9, 1938

From Region 9 comes young Jack Krueger of Kansas City, Missouri, who, ever since he began taking instruction on the trombone, has been a consistent winner. In two and one-half years he won three national awards, namely: second division in 1936, first division in 1937 and first division in 1938. He had taken lessons for only six months under Floyd Zook when he received his first award. After one year of study, he was granted the Armco Gold Medal for distinguished musicianship when he played "Love Thoughts" by Pryor with Dr. Frank Simon's ARMCO band. At the contest which was held last spring in Omaha, Nebraska, he played "Blue Bells of Scotland" by Pryor for his selection. Previous to taking up the trombone, he played the baritone for six years. During last summer he studied his favorite instrument with Ernest Glover and band with Dr. Simon at the Cincinnati Conservatory of Music. His high school band director is George Keenan.

Jack is 16 years old and is an ambitious fellow for he hopes to lead a band like the Armco band some day in the future.

### Bass Drum

(Continued from page 21)

muffling the bottom cymbal with the bottom of the same forearm. The stick position of the right hand is shifted to a thumb grip, leaving the palm free for instance muffling of the head (figure 2). When the cymbals are used separately, the cymbalist pulls both cymbals into the body, the bass drummer killing the head vibrations as described before. In this case he can also kill the opposite head from the one struck with the free left hand.

These muffling hints are the important phases of the technique of bass drumming. Musically the instrument should be treated like any other. The bass drum roll can be used to good effect, and when there is time, the roll should be done using two tympani sticks held like snare drum sticks, using a single stroke roll at all times.

## Your Trombone Questions Answered

Wm. F. Raymond, 14th Inf., Ft. Davis, C. Z.

This month your writer is addressing you from Panama the Beautiful. Between the fronds of the coconut palms touching my deep-roofed window, I watch the ships of the world approach the great locks of Gatun, to be raised to the level of Gatun Lake and thus to pass on thru the canal to the Pacific and far distant harbors.

A pet monkey gambols gleefully thru the lazy Mango foliage but a few feet away and chatters boldly at no one in particular. A young golfer, from a tee in my view, sends a ball screaming down a fairway of the most beautiful and intriguing golf course on which it has ever been my pleasure to dig a divot. An alluring, crystal clear swimming pool has its quota of happy boys and girls while the tennis courts near by provide further diversion.

Were it not for the group of soldier guards in marital step moving briskly along to take a protective position on the canal locks one would never know that this is a military garrison, for truly one could not hope to find a better equipped, more attractive country club in America than is Fort William D. Davis, the home of the 14th regiment of U. S. Infantry and its band of which your writer is now the leader.

My tour of duty with the U. S. Army Band of Washington in which I performed as first trombonist for nearly fifteen years closed September first with my appointment as bandleader of this splendid unit.

Many of you young high school musicians leaving school have written me your desire to enter a military band for further development and experience and I have encouraged you in this desire because I believe that a brief military training for a youngster reaching his twenties is the most valuable school in the world to teach poise, confidence, courage, self-discipline, and a most vital ability to "take it".

I shall be glad, therefore, to welcome any of you young fellows to Panama and our band. All band and orchestra instruments will be accommodated.

Should you wish further information, write by air mail stating your qualifications, age, and any other information you wish to give, addressing your letters to Warrant Officer Wm. F. Raymond, 14th Inf. Band, Ft. Davis, Canal Zone.

If there is an army recruiting office in your town, present this letter and further information will gladly be given you.

**Question:** I have just re-read your treatise "The Trombone and its Player" which as a student I consider most valuable. It spurred me on so that I am starting my private study again. There is one question that bothers me, however, and perhaps you can help me. Does smoking affect the wind condition of a trombonist?—Albert Freeman, San Francisco, Cal.

Does smoking affect the wind condition? Well, it certainly does, Albert, and I'm not depending upon something I've read somewhere for a positive answer. Although I do not smoke cigarettes, I do quite often smoke two-for-a-nickel cigars, and after just one cigar, if I attempt to play immediately, I notice that it requires an effort to complete a long phrase.

A good physical condition is absolutely necessary if one is to "go places" as a wind instrument player. A fellow may force himself along on his nerves for awhile, but not for long. He'll soon crack under the strain and become like the majority of us.

Incidentally, this reminds me of a letter I received from a would-be-wit who, without the least compunction, asked this question: "Are all musicians nuts?"

I said "NAW!" in a violent manner, and threw the letter into the waste basket.

My wife heard and saw the confusion and recovered the letter. After reading it she asked in her sweet way, "What's the matter, are you afraid to answer this man?"

"Naw", said I again, but more violently; and then said I to myself, "Gosh, she's right, as usual."

"Well," said Mrs. Raymond, "answer his letter and tell him that all musicians are temperamental, but in my particular experience I have found that they have far more temper than mental."

Fortunately, I still don't know what she means.

What has this to do with smoking? Well, the question provokes so many other queries having to do with the physical condition that I was afraid you might feel that you were permitted to do all the other vitality destroying habits as long as you didn't smoke.

Music is an art which is totally dependent upon one's emotions; and emotions are born solely of one's nerves; and one's nerves cannot last indefinitely without being replenished by a form of pleasant physical recreation.

The generator in a car replenishes the electric energy of the battery as it is used, thus preventing an exhaustion of the car's nerve force. We must think of our bodies as a delicate machine activated by a complicated system of electric or nervous force, and we must understand that we cannot, with impunity, ignore the source of this electric or nervous energy.

If we do not permit ourselves to become nervous wrecks by ignoring our "generator", we shall find no need for an artificial stimulant. We cannot for long run our bodies on stimulants whether these stimulants be smoke, alcohol or narcotics.

If you can refrain from any form of the weakening habits, it is far better that you do so; you'll learn eventually that those who insist on dancing must be prepared to pay the inexorable piper.

## Kind Words

I have been reading *THE SCHOOL MUSICIAN* for several years and find it is the best magazine for real information and interest that I have ever read.

We people of the West are interested in Eastern methods and comments of Eastern directors as a means of raising our standard. *THE SCHOOL MUSICIAN* has been a big help to me, and I know to many other directors.—G. N. Burns, Instrumental Music Inst., Lind., Wash.

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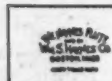
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## Chamber Music

(Continued from page 8)

electric organ can even be used to fill the gap when certain desired orchestra instruments are not available. By following easily comprehended formulae, tones of ancient as well as modern instruments, percussion instruments as well as those with sustained tones, may be reproduced.

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The instrument is not expensive. Its cost is equivalent to that of a good grand piano, or if one is thinking in terms of orchestra instruments, the cost is about the same as that of four tubas or four French horns.

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We all know that we are better musicians for the experience we have had. The classic writers speak so clearly, so simply in this form that one cannot misunderstand them. And if our pioneering leads to the establishment of some chamber orchestras in the schools and colleges that have heard us, if it encourages others to embark on concert tours like ours, my ten young colleagues and myself will be the first to shout "bravo."

## Kind Words

"I hope to get as interesting a magazine as in the past and I know I will. Success to your paper, the best little paper of its kind."—Arthur Phillips, Coleraine, Minnesota.

"The SCHOOL MUSICIAN is the most interesting magazine I have ever read. It is not only educational but it is a great pleasure to read. I think more school musicians would profit by reading it."—Anita Ellsperman, Edwardsville, Illinois.

"I have been a subscriber since the paper has been in existence and have a majority of the back numbers on file which I use frequently for reference. I don't see how I could get along without it any more."—L. P. Brown, Music Instruction, Palestine, Illinois.



## Warmelin School of Woodwinds

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New Address of the Warmelin School of Woodwinds, Suite 918 Kimball Bldg., Chicago

**Question:** I am troubled a great deal with the problem of tenseness in my fingers and a nervousness which hampers me in producing my best efforts. I have tried consistently to overcome both of these faults, but so far I have been unable to do so.—S. R., Rochester, New York.

**Answer:** I am very glad to have the opportunity of answering this question as it is one which has to do with a point of paramount interest to a number of players. The essential involved is that of relaxation, and the primary factor of this essential is that of attitude toward the clarinet, both physically and mentally.

The physical side of playing is, of course, the most obvious of the two and is the easiest to attack and cure. Tenseness in the fingers may come from a number of different reasons, but the result is always the same, a sense of fatigue and stiffness with a loss of endurance. One of the most common reasons is that the clarinet position is incorrect. As I have treated of this in numerous other articles, I can refer you to the analysis of position which I have made, and suggest that you follow along those lines of least resistance. Another fault which contributes to the stiffness of fingers is the tendency to grip the clarinet tightly. This will lead to a cramped feeling. The only sure cure for tenseness is relaxation, and relaxation may be defined as the "maximum accomplishment with the least amount of effort". To relax is to diminish tension rather than to completely eliminate it; and this brings us to a very subtle point. Relaxation must not be thought of as a complete yielding of the muscles and a sloven approach. It is, rather, the guidance of muscular action in such a manner as to permit the accomplishment of a finished performance without unnecessary motion and without fatigue. In order to do this the muscles must be trained so as to respond to the slightest command. Muscular tension is the result of an inadequate attention to fundamentals of technique which leave the performer subject to imminent breakdown. The physical side of clarinet playing is similar to all other physical feats of skill, in that it depends on a well-trained group of muscles acting in response to external stimuli with the greatest maximum result balanced against the minimum of energy or effort expended.

However well the physical side of playing may be developed, it in turn is subject to the more difficult and subtle mental attitude of the performer. Mental relaxation and a sense of poise are the result of confidence in one's abilities. If all the preliminaries have been observed and the problems of technique are well in hand, there is no reason to fear for the result. The fact remains that many performers do fear. The way to overcome this is to first acknowledge the problem of technique, phrasing or interpretation which is involved, and to solve it mentally before actually playing it on the instrument. When the problem is well in mind, the next step is to play it slowly, concentrating on the work in hand and disregarding any external and irrelevant influences which might distract. Mental relaxation is the result of complete con-

centration. When one plays music, one is creating an individual artistic world in which all else has little, if any, value. Make a compact with the music being played, not with the audience; listeners are interested in the music, if they are sincere, and not merely in the personality of the performer. Undoubtedly the various combinations of all of these factors involved will sometimes lead to complicated relationships, but if the performer can consistently keep his mind on his music and concentrate on the artistic value of his work, disregarding extraneous elements, his nervousness will disappear.

In short, the mental attitude controls and uses the physical attitude in order to express whatever artistic value is required. Mental relaxation is derived from the ideal of "maximum result with the minimum of effort". When the two are correlated, or rather, coordinated, the result will be a poised and artistic achievement.

### Roy Knauss, Flute

**Question:** Should I develop a vibrato in playing the flute? I have heard some flutists with such a decided vibrato that I have found it distasteful. Is it necessary to use vibrato at all?—J. B., Kansas City, Missouri.

**Answer:** Some conductors call for vibrato and some compositions call for the use of vibrato. It is advisable to develop a pleasing vibrato so that you will be able to please your conductor if he calls for it. It takes quite a bit of practice to develop a pleasing vibrato. I agree with you that the vibrato lifeless tone can become monotonous also. My advice is to develop a pleasing vibrato and then use it judiciously.

### Gilbert Boerema, Oboe

**Question:** I have trouble with my tonguing in fast staccato passages and sometimes I have trouble starting my tone. I have been taught to strike the reed underneath a little back of the tip. I would like to know if this is wrong.—A. W., Columbus, Ohio.

**Answer:** If your tongue touches only the bottom blade of the reed, you will have the constant danger of the bottom blade vibrating before the top one does. This will not make a clean attack and without a good clean attack you cannot expect to have a fast staccato. The proper way to tongue the instrument is to place the tip of the tongue against the tip of the reed, thus touching both top and bottom blades of the reed. Then when the tongue is released and the breath started, immediately both reed blades will start vibrating. This will insure a good clean attack and will be the means of developing a very fast staccato.

**Question:** Does it make any difference how far I mount oboe cane on the tube?—A. H., Milwaukee, Wisconsin.

**Answer:** This makes a great deal of difference. There is no reason to mount a piece of cane any deeper than is necessary. It should be mounted deep enough to allow the sides to close properly and at the same time it should fit the end of

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the tube very evenly. If the cane is down too deep on the tube, you will have more wood than is needed to fit the end of the tube properly, and this causes the reed blades to stay too far apart. Oboe cane should never be mounted any deeper than seven millimeters from the end of the tube. If you follow this rule I am sure you will find it will work out very satisfactorily.

### Dall Fields, Bassoon

**Question:** I have trouble with my high A<sub>3</sub> speaking. I finger the note with the second and third fingers of the left hand and the third finger of the right hand. Are there other ways of fingering this note?—F. B., Bloomington, Illinois.

**Answer:** You will find the high A<sub>3</sub> will come easily if you cover just half the hole with the first finger of the left hand. Yes, you can finger the note with the second and third fingers of the left hand and key 13 with the little finger of the right hand.

**Question:** I am going to purchase a new bassoon. Would you recommend a good make of instrument?—A. T., St. Paul, Minnesota.

**Answer:** A self-addressed envelope will supply you with the desired information.

### Volly Defaut, Swing

(Ed. Note: Due to illness, Mr. Defaut has been unable to answer your questions on swing during September and October. However, he will be back with us in the November issue in full swing.)

## Fundams of Twirling

(Continued from page 22)

good stunts which can not be done without the use of the four finger twirl. A twirler must know and use both or he will be restricted in variety of movements. The one finger twirl is considered a stunt.

Aerial work is the most sensational, spectacular and exciting part of any twirling routine. Aerial work in any of its forms never fails to attract attention. Anybody can throw a baton high into the air but can they catch it when it comes down? If they do catch it, was it done gracefully? If they drop it, do they have a system for recovering gracefully to cover up the drop? It is well to remember to give a little bit when the baton falls into the hand. Let the arm travel downward with the baton. A dead catch will make an awkward break and will probably sting the hand considerably. Little tosses, under the legs, in front, at the sides and to the back, will add brilliancy.

Salute is the last point on the list of fundamentals. Many twirlers take it too much for granted, hence do not study it seriously. Consequently, the salute is usually done in a rather awkward style. Preliminary twirls leading smoothly into the salute position add to the general effect.

The next article will discuss building of routines for public performance.

(Send your questions to Virginia Page Nutt, Vandercook School of Music, 1652 Warren Blvd., Chicago, Ill.)

# A. B. A. FORUM

News of the American Bandmasters Association

## Simon Escapes

Frank Simon came near getting his feet badly dampened when he was in Springfield, Massachusetts, late in September, at the time the storm and flood swept New England. Fortunately, Frank caught a bus to Albany in time to escape difficulty and possible delay, as the trains were not running and the flood crisis in Springfield was just a day or two behind his departure. He continued on to Mount Tremper, New York, where he had a delightful visit with Dr. Goldman. At the time, Dr. Simon was serving as honorary director of the Junior Music Festival at the Eastern States Exposition.

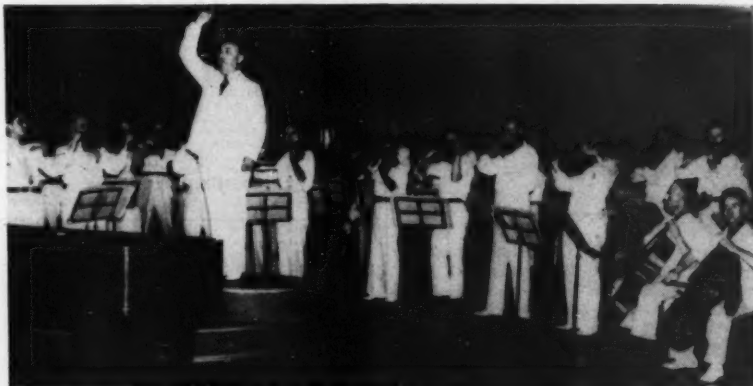
## Harper Elected

From our very genial member and friend, Captain James C. Harper, comes news that two members of the A. B. A. have been honorably included among the officers of the North Carolina Bandmasters Association, which held its election meeting in September.

The officers elected are as follows: President, James C. Pfohl, Vice-President, Harold A. McDougale, Secretary, Larry Rogers, Treasurer, Herbert Hazelman, Directors, Bernard Hirsch, L. R. Sides, Joe Hamrick, State Representative on Region 8 Board, James C. Harper.

## King at College

Prexy Karl King went collegiate at the University of Iowa homecoming football game when he directed the Iowa band and the visiting band, Wisconsin University, in a between-halves performance. Mr. King led the bands in marches which he had written especially for each organization, the "Hawkeye Glory" for Iowa and "Wisconsin Pride" for Wisconsin, with the letters "U I" and "U W" being formed by the two bands. Ray Dvorak's men formed a link in which Charles Richter's men formed an interlocking link, symbolic of close ties between the states and universities. This was the first appearance of Mr. King as guest conductor at the University of Iowa.



Frank Simon Directs the Toronto Symphony Orchestra

## Sent the News

This column is your open letter box for news items of what you are doing, news that will be of interest to every one of your brother members. Send your news direct to The SCHOOL MUSICIAN, to reach this office not later than the first of each month. Don't be bashful, don't let your modesty keep you entirely reticent. No one will accuse you of publicity-seeking. This is strictly a news column. Use it.

## Bronson-Branson

Captain Taylor Branson and the United States Marine Band are making a very successful tour, and mid-western A. B. A. members are planning to give him a royal reception when he makes his engagement at Rockford, Illinois on October 17th. Howard Bronson is cooking up something that may turn out to be a dinner with quite a substantial showing of nearby members, first and second class, answering "present." This column will have more to say about that event in its next issue.

## Symphony Simon

As Corrigan created a sensation in the field of aviation, so Dr. Frank Simon created a sensation in the musical field when he, a bandmaster, conducted a symphony orchestra through an entire program. As guest conductor of the Toronto Summer Symphony orchestra on August 4, he delighted his audience with his unique interpretations of the orchestral numbers in a program which had the latest closing of any this summer, up until that time. The crowd of 2,377 persons who braved the excessive heat forgot their discomfort and reveled in the engaging personality and the jocular manner of the conductor. It is difficult to say which had the better time, the beaming Dr. Simon who radiated pleasure, or the audience which showered rounds of applause.

Dr. Simon's two young sons added more diversion for the audience with intermittent flashlight photos of their father, the soloists and the orchestra.

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## The VIOLIN

This question answering column conducted by Isador Berger. Address all correspondence to 29 E. Bellevue, Chicago.

**Question:** Mr. Berger, I have a very old instrument which resembles a violin. It is ornamented with a beautiful inlay and labeled as follows: "Il Padre Dardelli." Would you kindly tell me who this maker might be?—*Salvador Nocci, San Francisco, Calif.*

**Answer:** There is a book on ancient stringed instruments that mentions a maker by the name of Pietro Dardelli who was a monk in a Franciscan monastery at Mantua. He lived during the end of the 15th century and was one of the best violin makers of that period. He also made rebecs, lutes and violas of all kinds which he usually would decorate with inlay work. He made a very fine lute for the Duchess of Mantua and painted on it the ducal coat of arms. If your instrument is genuine, then you are the possessor of a rara avis such as is only found in a museum.

**Question:** A group of students in our class had a pro and con discussion as to who is the greater artist, the creative or the interpretive.—*Ferdinand Frieling, Little Rock, Ark.*

**Answer:** While your question is a very interesting one, and I certainly would like to be in on your round-table talk, yet I cannot give space to discuss it in this column as it is reserved entirely for students and lovers of the violin.

**Question:** We have a Cremona violin. Can you please tell me what it is worth?—*Lillian Rifas, Cleveland, Ohio.*

**Answer:** Cremona is not a violin maker. It is a little town located on the river Po, southwest of Brescia, Italy. It attained fame because of the great violin maker, Stradivarius, and his famous disciples.

**Question:** My boy's ambition is to be a swing musician. What would you suggest?—*Thomas Dowd, Butte, Mont.*

**Answer:** Another profession, or try to interest him in good fiddle playing.

**Question:** I have finished Kreutzer's 42 studies and because of my enthusiasm for the violin, I am very anxious to know what studies come next and next and next. And how long, I mean how many years, before I can get into the profession?—*Louis Hansen, Victor, Iowa.*

**Answer:** Following the Kreutzer studies, Fiorillo usually comes next, then Rode, Rovelli, Bach sonatas, Gavines, 24 caprices and Paganini's caprices. I should say a good four years more for the diligent and hard-working student.

I agree with the thousands of other music men that **THE SCHOOL MUSICIAN** is by far one of the finest school musical magazines published. Please enter my subscription for the coming year. I certainly shall use my influence in getting as many of my music students interested in this splendid publication; it is a real inspiration.—*Adolph J. Pletinck, Jr., Beaver Falls, Pa.*



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## SCHOOL DANCE BANDS

This article was written by a leading radio artist who is featured over one of the major networks. Although his name is familiar to all of you, he wished this section to remain anonymous for the present.

### On Style

The biggest problem facing you five jammers today is that of obtaining an individual style, one that will give you distinction, class. You play the correct notes, your rhythm is good, you put in clever licks but somehow you remain just an ordinary orchestra, not any better or not any worse than the one at Whizville HI or Corney College. You are just another bunch of those horn-blowers who furnish tempos for the local socials, the perfect example of the type of band which no one remembers. Your problem, therefore, is one of developing a special fashion in music which will set you apart from similar groups.

Let's sit down and analyze what makes a name band. In a peanut shell, a name band is one that has an original pattern of music that is pleasing to listeners; consequently it weathers the fluctuations of popularity and eventually rises to the peak. Some orchestras like Joe Venuti, Father Hines, Henry Busse, Gene Krupa and others build around the specialty of their directors so that when you hear of, say Jimmy Dorsey, you connect him immediately with his ability to play the sax. Other orchestras concentrate on styles in rhythm, such as Gray Gordon and his Tick-tock Tempos, Bert Block and his Bell Music, Frank Dalley and his Stop-and-go Times, Shep Fields and his Rippling Rhythm. There is still controversy about the origination of singing song titles but Kay Kyser, Sammy Kaye and Blue Barron use this form as their characteristic feature. One of the more recent trends in style is that which was created by Orrin Tucker with his "conversational music"; now, many bands have adopted it. Try picking your favorite band and finding out why you like those particular orchestras, just why those bands have struck your fancy.

Let's apply this same principle to your orchestra. Let's analyze your band and see what we can do with it. Primarily, you must have a good theme song. You must become so known by this number

that when your listeners hear that tune, no matter if Toscanini or Ken Baker play it, they will immediately think of you. I have long wondered why some band does not choose a different theme each time it plays and as a result become known because it does not have a set theme song. However, a particular subject would be chosen as the base for a theme and all introductory melodies would bear on this topic; for example take the color "blue" and see the variety of songs that could be used as initial tunes ("Blue Hawaii," "Mood Indigo," "Rhapsody in Blue," etc.). This angle has wide and varied possibilities. The difficulty rests in the fact that you may not have appearances frequent enough to make it successful unless, of course, you do radio programs.

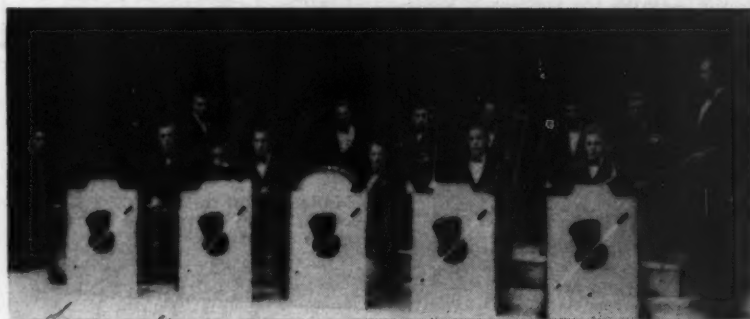
Now you must adopt a style which will type you as a band. If you, as a leader, or any member of your group has outstanding talent on an instrument about which you can build your numbers, take advantage of it. Make your own arrangements from the copies you buy and feature this instrument. Have several specialties but be careful not to overdo it; give your dancers just enough so that they want more, not less.

If you can't feature the ability of any one player, pick some novel style which you would like to adopt as your pet. If you are a southern organization, you can have a "plantation" style, using some southern melody as your theme. Perhaps your leader's name is Carr so call your band "Carr Horns" and work out something using the typical collegiate horn which goes do, ml, sol, ml. There are many that you can choose and develop. Whatever you do, be original. It is cheap play to copy another band and you won't get far with it.

Do as I suggest; get off by yourself and plan a new and different style. Music is like clay, you can take it in its natural form or you can mold it into something lovely. It is up to you.

(We will welcome any questions or suggestions for style ideas. Send them to **THE SCHOOL MUSICIAN**. Send us your picture.)

### Hamilton Hi Hatters



The fifteen piece dance orchestra of Alexander Hamilton high school of Los Angeles, California, has everything that the name bands have including an electric guitar. The student director is Virgil Peckham and the director of music is Frederic Sierveld.

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## NEW DIRECTOR GETS RESULTS

By Lorraine Vranas

Dickinson, N. D.—Inspired by their new director, Harold W. Dodd, the Dickinson high school band is out after a championship of some sort. Already this year, the marching and concert band has developed so rapidly that people are sitting up to take notice. Besides regular orchestra and band rehearsals, various ensembles such as trumpet trio, brass sextet, wood quintet, and string groups are being organized.

Incidentally, there is a hot contest on to get subscriptions to The SCHOOL MUSICIAN so that the band can start the year out right with a new and shiny "Spinno" baton.

## O'Neal Will Give Students Credit

By Frances Stanton

Fort Pierce, Fla.—Major J. R. O'Neal, who for the past five years acted as Commandant of Cadets and director of music at the Bolles school in South Jacksonville, Florida, has been appointed supervisor of instrumental music of the public school system of Saint Lucie county. Major O'Neal has taken over the directorship of the Fort Pierce band and is already looking forward to the year's work with much pleasure.

Under a new system which has just been inaugurated this year, the music students will receive credit for their music work.

## Club Will Buy New Piano and Instruments

Casco, Wisconsin.—At its first autumn meeting the Casco Band Parents Club elected the following officers: Mrs. Emil Pavlat elected to her 2nd successive term as president, Mrs. Clarence Junion elected vice-president, and Mrs. Ed. Pirlott elected to her 2nd successive term as secretary-treasurer.

The treasurer's report showed \$500 in the bank. The Band Parents voted to buy a piano, phonograph, and some instruments should the occasion demand it. The piano and phonograph will not be bought until the new high school is completed in the fall. A committee was appointed to make plans for Schaffkopf tournament with prizes and refreshments. It was also decided to sell Christmas cards again.

Much credit is due to the organization and its officers for the splendid work done in the past year, and for their fine co-operation with the band director. The club was so pleased with the financial report, that it voted not to have a Band Kermess this year.

Digging has already started for Casco's new high school. Aside from an agricultural room, the new high school will have a music room for the band and the glee club, two practice rooms for ensembles and solos, lockers for storing band uniforms, instrument rack, and music stand rack. Al. Ventur is band director.

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# "THE BACK PARLOR"

Reserved for Band and Orchestra Parents' Clubs

(This is the first in a series of money-making schemes which will be presented in this column. Write and tell us how your band-parents' organization earned some extra money for your band.)

## The Penny Carnival

If you are looking for a plan by which your band-parents' club can swell its treasury with as little work as possible, let me tell you how our boosters' club cleared a tidy sum and began the sinking fund which made possible the re-uniforming of our band.

There was nothing new about our idea for in principle it has been used over and over again in communities all over the country. All we did was to pep it up a bit with noise makers and confetti and our carnival was a success. For lack of a better title we called it the "Penny Carnival" because everything revolved about the cent as a medium of exchange, the different things such as pop-corn costing five pennies, et cetera.

However, there were only two places at which money actually changed hands: one was the cashier's booth where the customer bought any number of tickets for one cent apiece; the other was the candy stand where cash was paid for amounts of candy costing twenty cents or more. In all other booths, these paper tickets, which were donated by a local theater, were the "money" used for payment. By having an accurate cashier at both of these places, the chance for loss or mischange was practically eliminated.

The general fare was five cents for all concessions, games, food, candy, etc., with the exception of the main show of the evening which was ten cents per person.

Because the weather was so undependable, it was necessary that we hold our carnival within a building. Our high school gymnasium was the logical place for it so we obtained permission from the board of education to use it. The board also agreed that we need not pay for the light which was required since our fair was for the benefit of a school organization. We set our booths up in two rows facing each other the long way of the room to form a midway for the patrons to mill around and see our wares. We borrowed from the city colored lights which are used for street decorating during Christmas holidays and zig-zagged them across the main thoroughfare, giving the room the correct atmosphere for this occasion.

At one end of the midway, near the entrance to the gym, we set up the cashier's desk and although we didn't charge a general admission fee, it seemed the logical place to locate her for the convenience of our customers. At the opposite end of the midway, was the "big top", our improvised stage and tent where the main show took place. We borrowed from the athletic department the canvas curtains which are used around the athletic field, and closed off a portion of that end; by setting up folding chairs within that section, we had a fairly realistic circus tent. Admission here was ten cents and the show given at 8:45 was repeated at 10:00.

Let me tell you more about our concessions. Our committee decided just what each booth should have to sell and where

it would be located but all other arrangements were left up to the person who was placed in charge of that particular booth. The following are a few of the stands we had; pop-corn; candy; hot dog; coffee; pop; ice cream; baked goods; confetti; fortune telling; rubber horse shoe; ten pins; many other games. The pop-corn and candy were donated by some of the mothers but the ice cream, hot dogs and the like were paid for out of the proceeds, a certain allotment being made, of course, by the finance chairman to the person in charge of that stand. Another of the five cent concessions was our "dance dreamland" in another corner of the gym, roped off. A six piece orchestra made up of band members furnished the music which, although it wasn't too sweet, had plenty of rhythm. A five cent dance was approximately four or five choruses long. This was one of the most popular spots despite the fact that the line before the fortune telling booth grew longer as the evening progressed.

At 8:30 the orchestra "took up its instruments and walked" up and down the midway, playing a lively march. At the same time, a barker, a youthful boy who had no fear of an audience, ballyhooed "the greatest show on earth" which was about ready to begin in the main tent. To martial music and in somewhat of a piper fashion, the band led the crowd into the tent where all seats were soon filled. The band played a few pieces from the orchestra pit. When the opening curtain was drawn, the barker took his place as master of ceremonies and introduced the various numbers of the program. Since this was for the benefit of the school band, we took advantage of that fact and drew most of our musical entertainment from them. As well as instrumental solos, one little girl did a clever tap dance and another put on a fine acrobatic act. We had hesitated having the next act go on for we feared that it would not be well received. Much to our surprise we found that the audience laughed at this one more than at any of the others. Dressing youngsters in animal and freak costumes, we had a circus parade. You can imagine the sight of a bumpy giraffe or a leopard which bulged in the wrong spots. But the real prize-winner was the fat lady who, in her enormously padded dress "put them in the aisles". The final act of the show was a skit done by a reader with characters in pantomime, called "The Lighthouse Tragedy". There are any number of these skits which we might have used, such as the "Wedding of Little Nell", or "Old Mother Hubbard". The audience applauded heartily and did not wish to leave. Many of the people who had seen the first show at 8:45 paid admission again and returned to the 10:00 performance which was more crowded than the earlier one.

Although the doors to the gym had been opened to the public at 7:15, we had to shoo the people out at 12:00. Everyone had so much fun that no one wanted to leave. Food stands were sold out long before closing time and our success had been much greater than we had ever dreamed.

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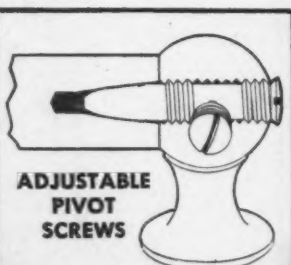
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